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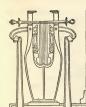
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

THE BICENTENARY of the death of François Couperin-le-Grand was celebrated Remain Lévi, who in 1882 conearly in December, in connection with the
ducted the first performances of "Parsial" asseed away on January 16th, at their villatraditional (fee o Saint Cecilia in the historic at Harwenth, has been acourded by the Library at Morrees, Switzerland. She was born Helena traditional fête of Saint Cecilia in the historic at Bayreuth, has been acquired by the Library Church of St. Eustace of Paris. A program of Munich, of works of the master was given with Joseph Bonnet at the remodeled organ and with the music pouring from the very pipes and stops for which it had been written during the master's long incumbency there.

TCHAIKOWSXY has been honored at Moscow, by a month of concerts of the Phil-harmonic Orchestra devoted almost entirely harmonic Orchestra devoted almost entirely to the works of this foremost of Russian composers. For some years almost banned from his native country by the Organization of Proletarian Musicians, his compositions of Protetarian Musicians, his compositions are again welcomed by decree of the Communist Party, encouraging "a broad and generous utilization of all the rich musical heritage left us by the masters of all na-

COVENT GARDEN is to offer its usual spring season of international opera, with Sir Thomas Beecham as artistic director. This, one of the historic shrines of the musical

A PERMANENT MALE CHORUS for Indianapolis, Indiana, is assured through a trust fund of seven hundred and ninety thou-sand dollars established by the will of the late John P. Frenzel, long president of the In-dianapolis Männerchor, to which he left ten thousand dollars. Male chorus singing and educational work along this line are also to be

CALCUTTA, INDIA, has its own orchestra and Music School. In the year just passed it has had six chamber music concerts and six symphony concerts.



ing. She was for thirty- music? eight years an instructor of piano at Vassar College: and for forty years she has

heen head of the American Institute of Applied Music, of New York.

THE SALZBURG FESTIVAL will be lengthened this coming summer by three ad-ditional days—beginning July 28th and endditional days—beginning July 28th and end-ing September 2nd. Opera conductors will include Clemens Krauss, Richard Strauss and Brumo Walter, with "The Marriage of the Brumo Walter, with "The Marriage of the "Fifelio," "Tristan and Isolde," "Oberon," "Fifelio," "Tristan and Isolde," "Oberon," and "Rosenkavalier" in the repertoire. Or-chestral concerts will be ked by Arturo Tos-canini, Victorio Gui, Willem Mengelberg, Richard Strauss, and Bruno Walter.

EÍDE NORÉNO, brilliant coloratura soprano of the Metropolitan and Chicago opera companies, received from the King of Norway companies, received from the King of Norway the decoration of the Order of Chevalier of St. Olaf, when she sang on December 7th, in Oslo, after an absence of seven years. The entire royal family were in attendance and there was wild enthusiasm.

VEHUDI MENUHIN is reported to have drawn four thousand to the Salle Playel of Paris for his December recital. Included in the program was the saldown based for the program was the saldown based for the program was the saldown based for the program with the saldown based for the program was the progr

THE ROYAL OPERA of Rome opened its season on traditional St. Stephen's Day, De-cember 26th. Two interesting novelties an-nounced are "La Fiamma (The Flame)" by Respighi and "La Favola del Figlio Cambiato (The Fable of the Exchanged Son)" by Mali-piero. Mozart's "The Marriage of Figaro" and Verdi's "Simone Boccanegra" are prom-ised among revivals. Gino Marinuzzi, first conductor of the season, will be remembered for his visits to America.

JOHN BARBIROLLI, the popular Italo-British conductor drew a sold-out house for the opening concert of the Scottish Orchestra of Glasgow—the first experience of the kind in more than ten years.

NATE 5. CHITTEN. grams sent out during 1933, over the wireless title follow. The properties of the children of America were musical, according to teaching methods, and to a recent report of M. H. Ayelsworth, and American singers are to have many lead-eighted for beginners and president of the National Browderine Position. especially for beginners and president of the National Broadcasting Com-children, celebrated, on pany. Next in order were programs devoted

THE CORRESPONDENCE OF WAG- MME, HELENA PADEREWSKI, wife of Gorski, Baroness Von Rosen of the Russian Nobility. During the World War she did notable service in relief work, both for the wounded soldiery and for the needy civilians.

THE SUPERVISORS NATIONAL CON-FERENCE will hold its Biennial Convention from April 8th to 13th, in Chicago. There will be an International Ensemble Competition for high school quartets and quintets of string, woodwind and brass instruments, and string, woodwing and brass instruments, and the National finals in the High School Solo Singing Contests. Among the subjects to be discussed are: "Instrumental Classes," "Class Piano Teaching," "College and University Music," "Teacher Training," "Radio in Music Education," "Small Vocal Ensembles," and both vocal and instrumental music in the

A UNIOUE PROGRAM was presented at Allas, Texas, on November 9th, when can-vases of Frank Reaugh, well known as a tive of some of the outstanding masters of the painter of Texas cattle, were exhibited with the countries, mostly of the moderns.

latter especially for the "Nibelungen Ring."

STATE STATE STATE STATE AND ASSOCIATED AS IN EXPORTMENT OF LAWOR GUIDO.

A STATE STATE AS ASSOCIATED AS ASSOCI and the Royal Opera House, formerly the historic Teatro Costanzi.

PAUL KOCHANSKI, widely known as a violinist, died on January 11th, at his New York home. Born in Poland, in 1887, he became the nation's child prodigy of that period. In 1921 he came, on the invitation of Walter Damrosch, for his American début with the

Damrosch, for his American debut with the New York Symphony Orchestra.

THE CHICAGO GRAND OPERA COMPANY, lately formed with Paul Longone as general manager and Gennaro Papi as musical liberater, account of December 26th director, opened its season on December 26th. SIXTY-SEVEN AND FOUR-TENTHS with a performance of "La Tosca" in the per cent (more than two-thirds) of the pro-

January 5th, the diamond to "literature, drama, talks, and so forth," the public of the entrance up-which, combined, reached but seventeen adding of the Oratorio of New on the profision of teach-in-line-tenths per cash. Does the public like virt, by Dr. Leopold Damyesch, is being THE SIXTIETH ANNIVERSARY of the celebrated by a festival which began on De-cember 27th with the one hundred and tenth "THE FIRST AND LAST SYMPHONY" is the interesting title which C. Frances of Malpiren has given to his latest composition for orchestra.

MME. SIGRID ONEGIN achieved a veritable triumph when, on December 17th, she appeared in the Artist Series of the Philadelphia Music Teachers Association, at the Acad emy of Music. A rare voice "of tremendous range, power and brilliancy, equal in all regis-ters, which she handled with the ease and certainty of a coloratura soprano," but served as a medium for the great soul of a wonder-ful woman and mother, as the master songs of Schubert, Brahms, and Verdi, as well as the simpler folk songs, won ovation after ova-

PHONOGRAPH DISCS of porcelain are reported to be about to be issued by a Jap-anese firm. Recordings are said to be un-usually clear upon these discs; and, to balance their greater breakability than the usual vulcanite, they will last practically forever.

TOSCANINI opened the season of the Straram Orchestra of Paris, with a concert at the Théâtre des Champs-Elysées, for which

THE BAVREUTH FESTIVAL is to receive an annual subsidy of one hundred thousand marks (about twenty-five thousand thousand marks (about twenty-five thousand dollars) from the German Government, if re-ports be true. This is to be brought about through the new Richard Wagner Protective Law, which also would secure "Parsifal" for exclusive production at the Festspielhaus.

A BEACH PROGRAM was given on De-cember 3rd, by the MacDowell Club of New York, when compositions of Mrs. H. H. A. Beach, our widely recognized composer, were given with the composer at the piano. An item of especial interest was her "Sonata for Piano and Violin, Op. 34," in which Mrs. Beach had the assistance of Ruth Kemper.

JEAN BAPTISTE LULLY'S long forgot ten opera, "Acis et Galatée," not heard since 1686, has been produced by the Wagner Society of Amsterdam, Holland, as revised and adapted to modern instruments by Pierre Monteux, a process which was necessary he cause several of the instruments originally prescribed are now obsolete.

ETTE, widely known as organist, composer and passed away on December enty-two Rorn in Rockland, he graduated in 1881, from the New England Conservatory, and later studied with Haupt in Berlin, Guilmant in Paris and

with leading English organists. For many

years he was editor of the Organist's Depart ment of THE ETUDE.

(Continued on page 207)

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THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

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THE ETUDE



































































THE PRINCETON HIGH SCHOOL BAND

This band, of Princeton, Wisconsin, is conducted by Edgar H. Zobel. It represents over one-third of the total enrollment of the high school and grades of the local schools.

Tubas and Tidbits

If anyone thinks that the editor is scoffing in this editorial, please think something very different. It is all about "The Band Mother's Cook Book" published by the Band Mother's Club of Princeton, Wisconsin, which is sponsor for the Princeton High School and Junior Bands of that city. We can readily understand how certain ladies of the very effete East, who walk around as though they were trying to blow June bugs off their noses, might be horrified by this very practical volume.

What has Goulash (or Some Such), Hasen Pfeffer, Chili-Mack, What has Goulash (or some such), rlasen Frener, Unit-Mack, Figs in Blankets, and "sich," to do with Beethoven, Mendelssohn or Sousa? Just about every thing in the world, if you are a Band Mother of Princeton. You see, these fine ladies, bless them every one, wanted to help the bands composed of their boys and girls and so they, like good American women, turned to that technical knowledge in which many of them are experts. Living in a part of our great country where skill with a skillet is still an honor and not a disgrace, they decided to get up this "cook book," to which many contributed, with proper pride, autographed recipes. The result is a two hundred and fifty-six page volume in stiff paper covers, with some eight hundred recipes, tested in that finest of all laboratories, the American kitchen. Goodness, if the ladies of Princeton can cook like that, we want to get into their good graces and go there sometime for a visit!

The book starts in proper orthodox fashion, with the following quotation from an editorial in The Etude:

"Four Giant Enemies of Depression

"The giant enemies of depression are FAITH, COUR-AGE, INITIATIVE and WORK.

"Musician-your greatest obligation, during our reconstruction period, is to let the world know how music, more than anything else, sustains faith, fortifies courage, promotes initiative and energizes work. Music is the Godgiven force which combines with ideals to make a better and a happier world. 'Valor grows with daring, fear by

Then there are given two pages of informative matter in which we learn, for instance, that: "Salt and soda are excellent for bee stings and spider bites." "Cut fresh bread and cake with a hot

knife." "For car sickness—chew dried beef." "Ammonia bleaches yellow flannels." Could anything be more practical? These are mothers who know what to do when there is something to be done. They are post-graduates of the University of Life.

Then we come to the cook book proper. After mentioning some of the musical cooks of history—Lulli, Rossini, Paganini and Beethoven (carelessly omitting the editor of The ETUDE, who has been a Cooke for many years), it proceeds with the recipes. At the top of nearly every right hand page there is a quotation upon music, from some outstanding personality—a really splendidly selected list. Many of these come right in the middle of recipes. Thus you find Mrs. H. O. Whittemore's recipe for Tuna Fish Scallop bifurcated with "As leisure increases, music becomes more necessary. You can't have too much of it.—Geo. Eastwar" (probably George Eastman). Mrs. M. M. Bednarek's Hickory Nut. Cake (yum, yum!) is interrupted with "Who hears music, feels his solitude peopled at once.—Browning"; and Mrs. Henry Grams' toothsome Apple Chili is interspersed with "Get into the school band or orchestra—Sousa.

Show us a better way for the housewife to be reminded of music. Mother places her Spritz Cookies (authorized by Pauline Teske) into the oven to bake; and, as she puts down the recipe, she reads: "Musical appreciation should be promoted as one of the liberal arts of life.—Herbert Hoover." Right away she goes into the parlor and plays a Chopin noctume, some interesting exercises or some of the latest pieces in The Brups. That mother will never become a "back number" or a kitchen drudge. She is renewing her youth daily and having a very good time in

If we (a mere male man) know anything about cooking, this book is a most excellent one, from the American standard. Of course it may lack the Gallic finesse of Brillat-Savarin, Escoffier, or any of the French magicians of the kitchen; but it is fine, downright American cooking, designed to please wholesome appetites and to nourish the inner man. We felt several pounds heavier when we got through perusing it. It all looked so good that we wanted to eat everything it mentions from cover to cover.

We have never heard the Princeton High School Band, conducted by Edgar H. Zobel of Ripon, Wisconsin (birthplace of









If you want to help this fine group of ladics in their splendid work of sponsoring their band and at the same time to secure a rare symbol of American development of music in the home-a musical cook book, we are informed that copies may be secured, postpaid from Mrs. H. O. Whittemore, Secretary of the Band Mothers Club of Princeton, Wisconsin, on receipt of one dollar. We have an idea that the news of the publication of the Band Mother's Cook Book is far more vital to our wholesome fundamental national expansion in the art than the information that Slapovinsky has just written his "Sinfonia Impossible, Opus 372

Those mothers of Princeton know what they are about.

GENTLEFOLK

SOME of the most preposterous, the most disgusting, the most "impossible" people we ever have known have been musicians. On the whole, however, we have been deeply impressed with the very small proportion of objectionable individuals among those who rightfully may be classed as musicians of training and ability. This is said with all seriousness, after an international acquaintance and friendship with musicians, embracing many thousands of members of the profession. Nor have we found, all things considered, any higher degree of eccentricity among musicians than

among people in other occupations.

We have seen, over and over again, solid, "hard boiled" business men, confronted by trifling annoyances, fly into tantrums worthy of the most volatile prima donna who has just discovered that the orchids on her green-room dressing table are of the wrong color.

Of course we have expected to find musicians, with their opportunities for culture, to be people of refinement and breadth. We have lived in the homes of some of the richest, as well as some of the humblest; and, generally speaking, we have found them beautiful idealists, with a sensible, practical aspect of life and a human grasp of every day problems that have been an inspiration to the writer. While writing this we are thinking particularly of the late Eduard Schütt, whom we visited last in Merano. Of course you think of his A la bien aimce; but Schutt's compositions represent such a range of genuis that they deserve far wider recognition and will probably get it when this war-gassed world

Schütt was born in Leningrad (St. Petersburg), in 1856, of German parentage. After study at the Conservatory there, he went to Leipzig as a pupil of Richter, Jadassohn and Reinecke, at the Leipzig Conservatory. In 1878 he went to Leschetizky as a private pupil, remaining with the master two years. His life as a teacher, pianist, director and composer brought him in contact with many of the foremost personages of his time. This brought to him a kind of courtliness, a warmth of expression, an intellectual sparkle that, despite his seventy-five years, made him just one of the nicest, best mannered and inspiring young gentlemen we had ever met. Thus we range out through the great crowd of memories of gentlefolk we have met in the profession. Somehow it gives us a feeling of great pride to think that we have been permitted to have lived in this wonderful field of music.

LONG SUFFERING EARS

 \mathcal{M} AN came upon the world a pastoral creature, depending upon the fruits of the earth and the creatures of the air, the land and the waters for his food, shelter and raiment. From these primitive surroundings he has advanced via power and the slaves of power—machines—until at this moment he lives a totally different kind of existence. Machines are properly a multiplication of hands and are designed to make labor easier and its products more beneficial to man. At least that is the ideal of the machine age. In some respects it has developed a higher form of life with more leisure and more joy. Civilization either will be caught between the giant wheels of the world's machines and mangled to a bloody pulp, or it will dominate the machine and guide it carefully and safely as do millions who have found a new life in the automobile, the aeroplane and the cinema. Everything depends upon the quality of the machine itself and the wisdom with which it is used.

Often, however, the machine becomes a horrible Frankenstein, which, in its effect upon man, cripples, maims, suffocates and annihilates. The human body is destined by nature to appropriate natural things and to reject unnatural things. Man, just now, in his historic stupidity is finding this out. He craves natural foods instead of machine foods, natural clothes instead of synthetic clothes, and so on. Possessing automobiles costing untold millions. he longs for a peaceful walk in the country, without asphyxiating gases. His eyes are burned by artificial light and his nerves are blunted by moving picture horrors, when he yearns for fine, inspiring pictures that the moving picture folk might readily give

Finally, his ears are tortured by inferior radio receivers and terrible radio programs. The fine radio is one of the great blessings of modern time, but the inferior radio is a curse. Moreover, it is a curse which all really musical folk should take under serious consideration.

Music teachers are beginning to talk about the "radio ear." The radio ear is a condition of distorted hearing, brought about by listening continuously to an inferior receiving set or to inferior broadcasts by incapable musicians. The radio ear is an ear destroyed by frequent contact with conditions which destroy the true receptive qualities of the human ear. This is not the case where the radio reception is perfect; but where it is bad, as in the case of the cheap set or poor broadcast, the ear establishes new and inferior standards of hearing. Just to hear a choir, for instance, so that one may know it is a choir—but a choir with the balance horribly distorted is a very dangerous thing to permit a student to endure. The student thus acquires an entirely wrong conception of tonal values and his sense of hearing is mercilessly bludgeoned out of shape. Better to have no radio at all in the house than to have one that does not receive and reproduce the original music without distortion. When you get a fine set, see to it that you turn on only music that is worthy of your intelligence, taste and your precious ears.

The "radio ear," that is, an ear with its sense of sound so distorted by defective programs and defective reception that it scarcely can tell good from bad, is far more prevalent than is generally known. Music study with an instrument, such as the piano or violin, will of course correct the "radio ear;" but why acquire a radio ear by means of poor sets, when fine sets may be secured for such reasonable prices? The really musical person cannot expect to get for ten or twenty-five dollars, what it necessarily must cost far more to manufacture in reasonable perfection.

INSPIRING DAYS

The regeneration of business, industrial and agricultural life in all parts of the United States is an inspiration to musicians everywhere. Unquestionably the outlook for active music workers, and particularly for teachers, is very bright. The Etude, in keeping with this enviable condition, has in preparation many extraordinary features. Among these are "An Interview with in keeping with this envision contained, and in preparation many extraordinary restures. Among these are An interview with Claude Debuses, "Debuses," friend, Maurice Dumesnil, made elaborate notes, during the consposer's later years, of his important opinions, and these has developed into an interview, of very great interest. Moriz Recembla, the most brilliant of fiving panists, gives an incomparable "Master Lesson upon the Valse in A-flat major, Op. 4.2." of Chepin. In "Violinist or Fiddler," Albert Spilding, the noted American violinist, discourses on the qualities that distinguish these two artises of the bow and capture. "Music Study in Lordon" is a new travelogue by Dr. Cooke, which will appear in two issues. Added to all these will be a host of fascinating musical features and new and delightful compositions.

THE ETUDE MARCH 1934. Page 147

Student Hardships that Lead to Success

By Elisabeth Rethberg

PRIMA DONNA SOPRANO OF THE METROPOLITAN OPERA COMPANY. MADAME RETHBERG WAS SELECTED BY THE VOCAL TEACHERS' GUILD OF AMERICA AS "THE WORLD'S MOST PERFECT SINGER"

As Told to Rose Heylbut

DON'T suppose that music students realize how fortunate they are. Starry-eyed boys and girls, their glance riveted on the Great Goal ahead, they are forever trying to project them-selves into the future, without stopping to appreciate the value of the present moment. The carefree hours. The joy of learning. The power to make dreams. And so often those dreams are far more splendid than anything that can ever hannen to one! My own student days are perhaps the lovelies of my life, and I count myself a singularly happy person. I love my work; I am gratified when my work goes well; and, when work-time is over, I thoroughly enjoy my out-of-doors life in the country. Yet those student days in Dresden, just at the close of the war, are inexpressibly dear to me. Would you like to visit them with me?

First we must go to the tiny town of Schwarzenberg, in Saxony, nestled in the cragged Erz mountains that separate Ger-many from Bohemia. There, in the hills. is a broad, brown house with sloping eaves and a dignity that says, "I am strong and stout; for centuries I have faithfully performed my duty of shelter." In the parlor, overlooking the fir-clad hills, sits a family, making music. The father is at the piano, playing the songs of Hugo Wolf and Robert Franz, which he early under-stood and loved. The mother stands beside him, singing in a clear, sweet voice, A young boy takes up the thread of melody on his violin and carries it like a second voice. A sweet-faced girl is selecting music from a pile on the table. And over in the corner by the fire, beating time and drinking in every note, is the baby—a rosy child of three, the little girl I used to be.

The Cradle Conservatory

MY STUDENT days began in the cradle. We were forever making music at home, and I was always learning. Before I was two, my sister taught me little folk songs; and, though I couldn't speak the words, I sang the tunes correctgo-cart to hear me. Later, we children would quarrel as to which of us was to have the piano for the next two hours. We all played both violin and piano, and we all sang. I didn't stand out at home for being musical. We were all musical. I learned to sing the classic Lieder and to play the works of Bach, Beethoven and studies quite by myself, in my free time. our rising and remaining standing in his Parkins, without realizing they were studies quite by myself, in my free the studies are the studies of the stu

enjoyed, like the mountains and the trees.

When I was seventeen, I was sent to finishing school in Dresden. And there began the dawning of a new life. I saw professional, something glamorous, something that was part of my everyday life, and yet different from it, too. I wonder if you can appreciate the emotions of a country-bred child of seventeen who has grown up with Isolde's Liebestod, witnessing her first performance of "Tristan und Isolde"? Then and there I determined I



ELISABETH RETHBERG

Adjeux Sonata of Beethoven, I was And I have the right to be a musician praised for my performances. The piano now, for I did learn theory!" department advised me to become a pianist, The discipline at the Dresden Conserv-Villagers used to stand around my and the vocal department said I must be atory was rigid. They set us stiff tasks cart to hear me. Later, we children a singer. I was assigned to high classes. Then it was discovered that I knew noth- thoroughly. There was an American girl ing at all of the science of music, theory, there, who, accustomed to the greater harmony, counterpoint. In order to keep liberty of her own land, was inclined to up with my advanced vocal and piano resent the rigors that we took for granted. work, I had to master advanced theory, For instance, although we were quite too; and so I worked out the preliminary young ladies, the Director insisted upon

ESPECIALLY do I remember one of my theory masters, who would scowl and glare when the advanced assignments left something to be desired. Once he said him net sometiming to be uesticed. Office assume that the many the many that the many that the many thing souther, a writer—be anything you like a painter, a coulptor, a writer—be anything you like; benefit, or an I here for yours? If I my familiar world of music as something to me, "Fräulein Elisabeth, I have some but don't try to be a musician if you can't knew all about everything, I wouldn't be learn theory!"

When, on the invitation of the Royal Dresden Opera, I created the title rôle in the world première of Dr. Richard Sruusis "The Egyptian Helen," in 1928, first taste of American independence. must be a musician, although I hadn't my old theory master came to my dressing-

who did much to make life pleasanter for us youngsters. He often brought chocolates to school, and a treat that was, for we had so little! Once he gave a party and invited twelve of us girls to come. He sent the invitations on open post-cards: the time and place were indicated, and there was a postscript that read, "Have no fear; cavaliers will be provided." The cards were delivered in the great common post-box in the Conservatory hall, and, when the authorities read that postscript, there was great consternation. It was not thought proper to make us acquainted with by the Conservatory, and we were not allowed to go to the party! What fun we had in those Dresden days !

We lived in a small, well-recommended pension near the Conservatory and practiced and studied and talked music all day and nearly all night. I roomed with a girl from home, whom my parents knew and liked. Our parents paid for our schooling and our room, but we had to manage our food, clothes and amusements out of our allowances. I believe an American laborer earns more in a day than we had to subsist on for a week! You would laugh if I told you the cost of my entire musical education—something around five hundred dollars! We didn't have meat to eat every day; we got dessert only on Sundays and holidays. But we devised means of helping ourselves out. My friend, for instance, would write home for a huge, homemade sausage, which she shared, slice for slice, with me, who had no supper money left, after a new dress had been paid for. Thus, my friend acquired bor-rowing rights in the new dress, and we both went to parties, that is to alternate parties, all winter long. Our allowance from home included admission to one opera and one concert a month. But regularly, twice a week, we went without dinner, so as to pay for extra standing room.

Hardships that Helped

DON'T think these little hardships burt us a bit. On the contrary, they taught us appreciation. That, I think, is the secret of happiness-to be able to value things. What you have is not nearly so important as the glow of value you place upon it. I am a little bewildered when I hear of the expensive demands so many young American music students make They must have furnished apartments: they must have fine clothes; they must get presence, whenever he entered the room, "into the artistic life" and go to smart Our charming American colleague was constantly at odds with the rules and. teas; they must have this and do that. As secretly, we envied her her spirit. Once, a matter of fact, they need nothing of the kind! The only things they really need are good health, a good teacher and a good will to work. The Muse has a unusually hard upon her, she answered whimsical fondness, perhaps, for those who know how to deny themselves, to forget themselves for her. Time enough for the pleasurable accessories later-and then they

won't seem so very vital at all! I can truthfully say that I have never She was quite the heroine of the Conaimed at any goal beyond music for its own sake. When I began serious study, I had no idea of becoming a professional musician: later, when I had, I never worked be a mission of a mission of the most of t

coming to school to you!"

THE ETUDE

First Engagement WHEN I was seventeen, one of the in a light little operetta given in the pal-Opera Intendants heard me sing, and ace. I was terribly awed. (I seem to have I was immediately engaged for the Royal Dresden Opera. My father had to come on buildings, by truly great people, by nature, from Schwarzenberg to sign my first four by the music of the masters. To this day, yearly contracts for me. I was given my when I sing Bach or Mozart, I must work contract in May, to take effect the follow- away a little "shivery-ness" before I sing, ing autumn. Still, that spring, I appeared in a sensation that comes out of sheer revthe Dresden Opera, in "Lohengrin," near- erence for the holy music entrusted to me.) half a year before my contract began! I had never had a speck of make-up on by mail a year bettore my contract began: I had never had a speck of make-up on many, a venerator of the specific property of the specific propert having seen them on the stage before. It I remember smearing my mouth red, so meant unbelievable work, to learn the rôle, that it looked like a great, shapeless gash the character, the music, the gestures, with our any model whatever to help me; but not any model whatever to help me; but no look so dod. I learned the art of later the very difficulty became its own comennation. When your robs belong a comennation. When your robs belong a now as over, the King congratulated me the character, the music, the gestures, with- in my face. After, I wondered what made them. entirely to you, without even an uncon-scious copying, you grow surer. I believe first jewelry. "Well, the in battling for things! Indeed, good things must be earned, not merely taken.

The last King of Saxony was living durderful old gentleman he was, so kind, so But wasn't my contract signed?

come to me has come to me of itself. full of droll, dry, typically Saxon humor!

Just at the time I was engaged for the Opera, I was "commanded" to take part ace. I was terribly awed. (I seem to have a gift of being easily awed, by great, old you know why? Because there's a hunt me much, too. She teaches me over and

"Are you a member of my Opera?" he acoustics are in good order, what makes

"Y-yes, Your Majesty," I stammered. ing my early Dresden days, and a won- So I was. I hadn't appeared there yet.

"I don't seem to remember you," he bright things should have come to the "I don't seem to remember you, "I don't seem to remember you, "I don't seem to member you, rosy girl who struggled so with ber thosy child. I don't know anyone except the exercises. Somehow, I have always to child. I don't know anyone except the exercises boundow, I have always keep people who sing in "Der Freischütz." her with me! There is much that people who sing in Der Preschats.

That's the only opera I ever go to. Do could teach her to-day, but she has taugh

Stentorian Songsters

singers were on the program. In Ger- insignificance in the presence of true great. many, a venerable Wagnerian singer is ness, and never, never to be bored while artists were no exception to the rule. great symphonies, great thoughts, and the After the concert, the King came over to wonders of nature.

"Well, then," said the King, "If the

you sound so infernally noisy?" The Saxon King is gone and the carefree student days are over; and sometimes 4. Describe the personality of the King of Saxonv.

over again the wonderful joy of striving of learning, of seeing new vistas opts before one. The value of work, the power ANOTHER time, at one of the Palace to dream, and, best of all, the power to dream, and, best of all, the power to realize one's one

SELF-TEST QUESTIONS ON MME. RETHBERG'S ARTICLE

- the Dresden Conservatory?
- 2. Describe the daily routing there 3. How may hardships be considered as
- asset?

Studying the Pianissimo

By Constance Ohlinger

MANY pupils already well ad- for acquiring control, independence and exact repetition of those preceding them, vanced in the study of more difficult strength of finger action. Observe care- require great nicety of shading. piano literature, the pianissimo proves fully, however, that these latter exercises itself a stumbling-block, barring the way to be practiced very slowly in order not to tinued for several days, or at intervals for artistic playing, while to the concert-pianist overtire the muscles and that all finger ex-several weeks, depending entirely upon the and to every finished musician the pianis- ercises generally be played slowly at first, simo is one of the greatest assets. It is and with the fullest tone of which each should be played a tempo. The student just this phase of dynamics which so often individual finger is capable. Give undivided will find that slow passages also are not thrills us when listening to masters like attention to hand position, finger action unworthy of special attention. For ex-Backhaus, Sauer and Lhevinne, lovely and the condition of relaxation. An hour, ample, the following measures from legato pianissimo passages of warm and or even half an hour every day of such yielding tone, with every note distinctly discipline soon affords the fingers strength. carrying staccato pianissimo runs of control and independence to such a degree sparkling, crystalline quality and pianis-simo phrases of delicately chiseled effect! as they occur in more difficult piano litera-

Not infrequently advanced pupils (and ture is greatly facilitated. even the lesser pianists of the concertstage) who possess considerable technic practice of pianissimo passages as they and musical feeling nevertheless fail to occur in his pieces, the student is confronted play convincingly because of imperfections by certain factors, such as rhythm, phrasing in this element of artistic performance, and fingering, but principally touch and Their pianissimo playing, like the earth tempo, which will determine largely his before creation, is without form and void. method of practicing. Swift legato pas-It lacks definiteness of outline, is of un- sages, for example, should be practiced even articulation or contains gaps where slowly, with very firm fingers at first, then notes fail altogether to sound and most staccato for clarity and finally legato, while generally are uninteresting, being char- swift staccato passages are most profitably

to mention the teacher, regards pianissimo Prelude No. X playing as a simple and relatively unimportant matter that will take care of itself. On the contrary, perfect pianissimo playing does not come of itself but must be mastered through effort, thought and prac-

Achieving Soft Playing through Loud DARADOXICAL as it may seem to the student, a truly beautiful pianissimo also the following from Mozart's Rondo in comes only from strong fingers capable of A minor: best foundation for playing pianissimo, as well as for playing forte, is the development of firm, well-controlled fingers with un-vielding knuckle-joints. To this end the forte practice of finger exercises for two, three, four and five fingers in various figures and rhythms brings the most encouraging results. Such exercises are to be found in all standard works on technic, of which Plaidy may be cited as an example. The transposition of these exercises into all keys is of inestimable value.

In the daily practice exercises with stationary hand (sustained notes) should also

Turning now to the actual study and studied at a slow tempo, legato and forte-This unfortunate situation may be largely and finally staccato. To illustrate, note due to the fact that the average pupil, not the following measures from Chopin's



Practice as above outlined may be condifficulties met with, before the passages Chopin's Prelude No. XIII:



from Borodin's Au Couvent:



and Debussy's Doctor Gradus ad Parnas-





But above all in the study of pianissimo passages, the pupil should be taught to conceive of the effect he wishes to produce. He should hear in his "mind's ear" the kind and character of pianissime called for by the music he is trying to interpret. Knowing definitely then what he intends doing and having his "ideal" of it before beginning the day's work, he will practice more directly and rapidly.

The earnest and ambitious student will soon discover his own particular difficulties in pianissimo passages as well as the most efficacious ways of working them out. It needs only to be pointed out to him that such study is important, especially for the most artistic interpretation of Mozart, Scarlatti and Debussy. He will soon discover in his own playing what various lovely and interesting effects the pianissimo, when perfect, creates.

Musical Courtesy By WINNIFRED L. CLARK

1. Constructive not destructive criticism should be given. 2. Beginning students may well learn

to listen attentively to musical concerts. 3. A great musician is able to interpret the greatness in others, and a beginning student will do well to attempt to evaluate the works and execution of other musicians

4. A little practical encouragement to one's musical friends will help to make a happier, more wholesome world.

5. Petty jealousies and criticisms in musical circles should be avoided. 6. Courtesy from a musical standpoint will make a highly respected and appreciated musical world

THE art of composing music is generally recognizable. An examination of these two regarded as a gift of the gods to which no passages, comparing one with the other. will well repay the trouble.

ordinary mortal may aspire. But there can be no doubt that good work is often done Mention has already been made of the by many who have no special gift beyond three principal chords of a key (here shown that of hard study and perseverance. At the same time it must be admitted that imagination and originality play no small part. The truth is that, if harmony is studied to a sufficient extent, composition becomes not merely a possibility but, in a sense, a certainty. Granted, some will

We shall now construct four passages, all built on these three chords, and see how sooner or later must attend persistent interesting the simplest material can become ffort. when treated with some very simple devices
Let us shortly consider some details of which a short study of harmony will place omposition. well within reach. Example 3 consists of Much music can be made from but few the three principal chords of a key, the tonic, dominant and subdominant chords, it can be expanded into quite respectable ending with the tonic chord in order to dimensions. It is well to consider the form a cadence or stop similar to a full stop in literature.



lines rhyme, as do also the ends of the second and fourth, the whole forming a pleasing combination of metre and rhyme Music follows much the same plan, and the commonest form of musical phrase divides into sections of four measures each. with a cadence at the end of each four measures, corresponding to "sings" and "springs," "rise" and "lies" in our verse. As an example which should be easily

attain greater heights than others, but, though all may not aspire to be Schuberts or Beethovens, all may learn the elementary art of writing quite decent music. If the

art of conceiving melody is within, success

chords. Then, by means of simple devices,

analogy of poetry, with a short verse from

Hark, hark! the lark at heaven's gate

Shakespeare taken as an example:

composition.

available, we shall examine the first sixteen measures of the Adagio in Beethoven's first sonata, Op. 2, No. 1. The whole sixteen measures, with the exception of one chord in measure 15, is constructed on the three principal chords of the key of F It corresponds exactly to the verse just

The measures 1 to 4 take the place of line 1; measures 5 to 8 have the same relationship to line 2; measures 9 to 12 to line 3, and measures 13 to 16 to line 4. The end of each four measures has a cadence (a cadence or close, of which there are four principal kinds corresponding to punctuation marks, is a combination of certain chords either as a final or semi-final ending) corresponding to the punctuation in the verse, while the passages in meas-



are short links connecting the phrases obviating any break or baldness in the music. Later in the movement, beginning at measure 32, the whole sixteen measures are repeated but with such a wealth of different treatment that they are scarcely



"c" (dominant chord) a 7th (F) has been added to the triad, as in the previous example, making for additional effect. Here we have

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The Composer's Workshop

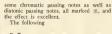
By RICHARD I. PITCHER

How Composers Employ Simple Devices to Expand Their Musical Ideas





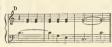






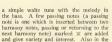
















MONTAGNA'S FAMOUS PAINTING, "THREE CHILDREN PLAYING IN CONCERT," WHICH HANGS IN THE LOUVER OF PARTS



is a general mix-up of all the devices used in the three previous examples, making the music more elaborate and interesting. In the last measure of the "b" chord, D has been added to the bass.

Our little example 3 is capable of much greater elaboration of treatment, but enough has been said to stimulate endeavors in that direction. The student must try to compose, say, a march, a minuet and other forms all from the same material.

"Possibly it is hopeless to appeal to the average musician for an unbiassed, openminded hearing of the new music. usually too lasy intellectually to realize that a new epoch is here."-Ernst Toch.

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An Irish Quartet By BEATRICE LOGAN

sical course, have shown a marked predi-something strangely and delightfully quietlection for certain towns, cities, villages, ing to their excited sensibilities. When at hamlets, as fit abodes for the sons of the keyboard, Field lost all shyness and Apollo. At any rate, Fate, Destiny, awkwardness and entranced his listeners Chance, or, to quote Andy, "something" with sweetly intoned melodies. marked out Dublin as the early home of In St. Petersburg, Field and Clementi a group of Irish composers, namely, John parted company. For twenty years, off Field, Michael William Balfe, William and on, Field, the virtuoso, lived in this Vincent Wallace and Victor Herbert, music-loving city of all the Russias and Wallace was the only one of the four who was its idol. Russia indeed worshipped at failed to choose Dublin as his birth-place, the shrine of this "pale, tall, thin, and but at an early age he had it as the city dreamily melancholy but altogether ro-of his adoption—his parent's choice | mantic looking" composer and performer.

sum" no flower-strewn path. In addi- often severe, teaching. tion, John, awkward in manner, shy in A concert tour in Italy was unsuccessful. disposition, sensitive of soul, found himself The force of previously acquired intemnothing at all in the nature of a high pres- perate habits plus ill-health, resulting in sure salesman in the factory, where his a long hospital term, made Field acnatural reticence about meeting people was made greater, because his master kept him From these he was rescued by the Russian so poorly clothed. He was ever conscious Raemanov family who took him to Mosof his shabby appearance. It always cow. Health gone, ambition broken on And no song more so than Killaney, seemed a case of too much John and too the wheel of disappointment, will power little coat.

Field with him, still in the double rôle of pupil and business assistant.

Paris Culls Quietness

'N PARIS, all rejoiced in the lovely first sign of love of music at the age of I tyric quality of the young Irishman's four when he rejoiced in the Big Noise pianistic skill. Under his fingers, the piano of a military band! At five years of age became a sweet voiced singer, doing spe- he had his first violin lesson; at seven he cial justice to delicately shaded legato drafted a band score of one of his own

belief that the stars, in their mu- singing quality of Field's own music, too,

Field (1782-1837), son of a violinist, His real influence on Russian music is grandson of an organist, was early saved seen in the work of his pupil, Michael the trouble of making a decision as to a Glinka, who later developed the Russian This decision his immediate pa- School. While here, Field wrote truly ternal ancestors made for him; they "put charming, gracefully embellished melo-John to music" by apprenticing him to the dies—the first real nocturnes in point of master piano technician, Clementi. Clem- form and the inspiration of the nocturnes enti, besides accepting an apprenticeship of that melodic genius, Chopin. The nocfee of one hundred guineas, used young turnes are not his only musical legacy. John as salesman in his piano factory and, He left to us concertos, a pianoforte quinas his teacher, kept him unmercifully close tet with strings and three sonatas, which to practice on the pianoforte-in off hours. sonatas he dedicated to Clementi to whom and fame, offered homage by the Prus-Truly, Field found Clementi's "Gradus ad he felt deeply grateful for sound, although

quainted with the woes of destitution. undermined, we imagine he stretched out In 1802 Clementi went abroad and took welcoming arms to Death.

A Prodigy in Appreciation

BSERVATION—or is it meditation passages from Bach and Handel. Viva-compositions, a polacca; and, at ten, he the quartet, Victor Herbert (1859-1924), or reflection?—inclines us to the cious Paris found in the smooth, even, wrote a ballad, "The Lover's Mistake"! whose grandfather, Samuel Lover, wrote Now began serious study; and successively he was under O'Rourke, C. F. Horn, Frederici, and Galli, a Milanese singing

> In Paris, his meeting with Rossini, the composer, led him into the rôle of operatic singer, and he made his début as Figaro "The Barber of Seville." His success encouraged him to try his hand at operatic composition, and he wrote many operas, "Siege of Rochelle," "The Maid of Artois" with the still popular song The Light of Other Days, "The Enchantress," "The Bondman," all of which were produced and then-perished. But "The Bohemian Girl" lives on and has been translated into many tongues. Who does not love its heroine, the lovely Arline, reared in gypsy surroundings after being kidnapped from her father, Count Arnheim, and who does not fall in love with the faithful lover, Thaddeus, since "all the world loves a

Decorated by the French, honoured by the Russians who heaped upon him money sians, this Irishman lived for many years the life of a gentleman farmer in England, admired by the English.

Balfe, with a ready facility for inventing attractive melodies and arranging them with splendid orchestral effects, captured the fancy of all song lovers. Despite a slip-shoddiness in workmanship, he touched the heart, and "his song found its mark,"

As organist, violinist, world concert artist and composer, William Wallace, whose birth-place was Waterford, gained world recognition. His greatest claim to fame rests on his melodious ballad opera, "Mari- 2. In what ways did Balle prove himself MICHAEL BALFE could be labeled tana," and again and yet again one wel-comes Scenes that are Brightest and There comes Scenes that are Brightest and There 3. What are some of the famous songs is a Flower from this work,

> Singers Through Generations the case of the fourth member of

the well-loved Irish song, The Low-Backet

For many years, so closely identified with American Music was "dear old Victor," it seems hard to realize he was not native to this continent.

What smiles, chuckles, and deep laughter has this composer and librettist given us through the medium of his light operas "The Serenade", "Naughty Marietta" and "Babes in Toyland" (you thing of gaiety!). And how we hum over and over the Gybr Slumber Song from "The Fortune Teller. Herbert also has to his credit two grand operas, "Madeleine" and "Natoma," and seldom has anything more suggestive of joyous, lilting Springtime been written than Barbara's song from "Natoma." List the Thrill of Golden Throat.

Not only did Herbert write captivating melodies, but he was a master of orches tration as well, knowing exactly the effect ne wanted produced. And, at rehearsale he was often insistent to the point of tyranny in securing the effect.

Generous-hearted was the genial Irish man, and his willingness to give knew no bounds. Anyone from a real "down and out" to one who merely imagined he was "on his uppers" could always count on Herbert's helping hand.

And so of Ireland, birth-place of Field, Balfe, Wallace, Herbert, well may we say

Music there for echo dwells, Makes each sound a harmony, SELF-TEST QUESTIONS ON MISS LOGAN'S ARTICLE To whom was Field greatly indebted

his musical life, and why? to be a prodigy?

of Balfe? 4. What were four phases of Wallace's

musicianship? HE FORCE of heredity is shown in 5. What ancestor of Herbert's was himself a famous musician?

On Choosing a Musical Career By Dr. Annie Patterson

ERHAPS there is nothing more diffi- In the historic cases of Handel, Mozart, limit of necessary endeavor, so that at this good for solo instrumentalists. For those rect decision as to the choice of a musical a life sacrificed—as was the case with the a matter of fact, the climax of achievement more quiet life of the teacher of music, rect decision as to the choice of a musical a not sectioned a more active. The main reason for this is that Swan of Salzburg—on the altar of the dire in music, as in all the other fine arts, is there is necessary the courage required to natural gifts-of both mind and bodyrather than mere inclination or ambition, should decide the issue.

To the outsider, the vocation of the great determination to overcome all obstaclesartist-applauded by the public and as- as was the case with Wagner, for instance sumed to be making immense fees out of a few hours of exertion-appears to be a music being a right one. glamorous rose-strewn path. How few of the stage or platform, lie years of strug- who, being able to play or sing to the degle, hopes deferred, and anxieties, even in light of the family circle or of a few adthe game is worth the candle. The moral is: "Pause and wait for the great call." For, just as in the life religious, the musi-

Youthful precocity is all too often mis- that self-assumption that the ability to to be esteemed in the right quarters. taken for talent, or the still rarer genius. acquit themselves tolerably well is the

person's life than the making of a cor- through, though sometimes at the price of When, however, a real love of the art is combined with a steady and unconquerable -there is no question as to the choice of

Right here one would put in a warning the hour of initial triumph, as to whether miring friends, think that the world of fame lies fair before them and that they have only to fare forth to conquer. To be ing. Elsewise all the study and struggle execution, has done more than any other in the world will result in but Dead Sea one thing to overfill the profession with mediocrities-those individuals possessed of

built of more momentum in the young and a few others, the youthful fervor won point they stop from further efforts to won really love their art, but who, through ward improvement and development. As nervousness or any other cause, prefer the necessity of making a hard earned living. reached only with the completion of life endure years of close study, the passing of

The "Ten Talents" of Success

TET US TAKE the concrete case of a young singer. There needs be, first and foremost, the "gift"-for gift it isof voice. Cultivation can do a great deal; realize that, behind the glitter and glory note to those really able youthful aspirants but, unless naturable endowment is there, labor, that would undertake to force into being a bloom for which no proper germ made. His is a nature that responds to lies in the soil, is vain. But, given the something finer than is the natural impulse voice, there must be training. This must of the ordinary mortal. be approached in the right spirit of modest right honest, the selection of music as a and incessant endeavor. Nothing short of cian must be sure that he or she has a calling in order to have a chance of "show-perfection in tone-production, enunciation, genuine aptitude and fitness for the call- ing-off" even a fair share of ability in and general musicianship, should satisfy the aspirant. Then, after these acquisitions, there comes the patient waiting for opportunity, the chance to be heard and

Somewhat the same conditions hold

recognized examinations, and, again, the waiting for "opportunity" to launch out on one's own when all this preparation has been made.

To the Stars

AS TO the composer—that creator of poems in tone—there is even less of doubt that such a one is born rather than

And now just one final word to those who would court success with the public If you can try, try, and try again, and still keep loving your art and living for it, despite discouragements and even the gaunt spector of poverty in the path be fore you; then go ahead without fear. The goal of success will be surely reached if the one who strives is but dead in earnest

The Music and the Ritual of the Dance in Ceylon

By LILY STRICKLAND

The Subtropical Themes and Rhythms that Have an Undying Allure

THE BEAUTIFUL island of Cevlon lies like a many-coloured jewel, surrounded by the blue-green waters of the Bay of Bengal and the Indian Ocean. From the white-sanded beaches to the tons of the luxuriantly foliaged mountains there is a gradation of scenic loveliness that alone would inspire one to study the music of a people whose imaginations have been fired by their environment.

THE ETUDE

At one point on the North Western coast, a series of sand-bars almost connects the island with India, and this point, called Adam's Bridge, has been the subject for some pretty legends in Hindu and Buddhist literature. An island so near the southernmost end of India would naturally be influenced to an extent by the Dravidian or Tamil Indians who came over and settled in Ceylon. We find that, in spite of the coming of Moors, Malays, Portuguese, Dutch and English to the island, the most outstanding forms of music and dancing are those developed by the Buddhist and

Background of Art

BUDDHISM, introduced into Ceylon in the third century B.C., is the predominating faith of the country, and to this day it is curiously mixed with that Hinduism that is so ineradicable in its relation to Buddhism. The country itself is so rich in tropical beauty, so filled with varied forms of flora and fauna, that the mere effulgence of nature was, and is, a colourful background from which to draw ideas and inspirations in art-forms. Folk-music particularly is influenced by environment; there is a distinct difference between the rugged, primitive, strong character of the libetan Devil-Dances which take place in the Northern Himalayas, and the music and dancing of the flat plains of South India. Each type of music is a tonal and rhythmic reflection of the country, and the content of the ideas expressed are colored and embroidered likewise. The Tibetan Devil-Dances are Buddhist, as are the Ceylonese Devil-Dances; but the Ceylonese Buddhists have developed a distinctly different style of music and dancing, and even a different type of costume.

Before the Tamils came from South Hindus India, or before the other racial invaders had entered the country, Ceylon was inhabited by an aboriginal race known as the Veddahs. Beyond the fact that these people were animistic in religion, very little is known about them. Save for a rem-nant here and there in the mountains of the island has been impregnated with new and different races

Most Ancient of Lores

AGAIN WE must refer to the Rama-yana, India's Hindu Epic, for it re-Bridge, aided by Hanuman, the Monkey- tertainments, general and his monkey soldiers, to conquer



NAUTCH SINGER AND DANCERS OF CEYLON

ruined and deserted city of Anuradhapura, Asoka, the Buddhist King of India. He is said to have planted the bo tree, sacred to Buddha, that still lives and is supposed This tree, planted in the soil at Anuradhapura, was the living standard of Buddhism taken from India, and, concomitantly, with its planting in material soil, the seeds of Buddhism were sown in the land to flourish ever after.

It is claimed that Buddha himself visited Ceylon and that he left his foot-print on Adam's peak, and one of his teeth, still preserved as a holy relic at the Temple of the Sacred Tooth at Kandy. In any case, the Buddhist faith grew in the hearts of the people and has since overshadowed all other faiths in Ceylon. The British, who rhythm and energy, has influenced the finally conquered Ceylon and who rule it Ceylonese ritual dance. today as a Crown Colony, have in no way influenced the native music of the older races, nor have any of the invaders changed exorcise evil spirits. The spirits of disthe individuality and character of the ease, for instance, are summoned by drumauthentic dances peculiar to Buddhists and beats; then, after being entertained by a

The Dance as a Ceremonial

RITUALISTIC dancing is so ancient that we can only surmise its begin-RTICALISTIC dancing is so ancient that we can only surmise its beginning. While there is a Buddhist legend their tribal dances to Ceylon, are to the effect that the three daughters of numerous folk-dances connected with the remote districts, they have vanished, and from his path of righteousness, such sto-dances, called the danda-rasa, and other ries have no place in our discussion of literature, but the true spirit of ritualistic dancing goes much deeper than dances perlates that Rama's army crossed Adam's formed merely as accomplishments or en-

In the Rig-Veda, the most ancient book chronicle, Ceylon has, unlike many East- of creation, danced in a ring and began a ern countries, a very ancient history, called rhythmic beat that set the world in mothe Mahavansa, which is regarded as tion. Shiva, as Nataraja, the Lord of the unique. In 504 B.C. the Sinhalese, of Dance, is the great master of cosmic Aryan ancestry, settled in Ceylon, and later rhythm. His symbolic dance represents the the Dravidians of Southern Indian fol- five activities in the world, creation, mainlowed. The Sinhalese Kings established tenance, destruction, soul-struggle and rethemselves at the magnificent and now lease. Shiva's drum symbolizes life and ing, and later for use in secular entertain- mon to tropical countries.

death; the inevitable rhythm of a life's in India and in every country where Hin-

duism has been felt in Ceylon may be traced back to the to be two thousand, two hundred years old. Dravidian, or non-Aryans, and to Buddhists. An ancient primitive deity, called which always take place upon the rocky masks has long been known and used by slopes of mountains. Although there are dancers who chose such a medium for the tuma, or Ceylonese Devil-Dance, is similar in the spirit of interpretation to the ancient used as an adjunct to the Greek drama, tandava dances of Shiva, intended to be So our Ceylonese Devil-Dancer with his masculine, virile and strong. Undoubtedly the significance of the Shiva motif, in bold

Given on festivals sacred to the Buddhist calendar, these dances are supposed to

Pantomimic Dances

Maya danced before Buddha to tempt him Indra-puja, the harvest festivals, the stickpantomimic and graphic dances. These religious dances as celebrated by Ceylonese several forms, while not entirely ritualis-Buddhists. The magic of dancing has en- tic, are important in the lives of the people riched the pages of the oldest known Hindu and, because of their continuous use for centuries, have become symbolic and tradi-

The Sinhalese, likewise, have many folkdances and dances based on religious legends and stories, one particularly childish the two types of Devil-Dances. The masks most of Ceylon. Aside from this mythical of the Hindus, the early gods, in a hymn and humorous dance being called the worn by both types of dancers are simfox-trot!).

ment. Masks are regarded as symbols of divinity and of good and evil spirits. In Ceylon Devil-Dances the masks represent ogres, demons, animals, buffoons and gods and are considered absolutely essential to the perfection of a dance. The symbolism and significance of Devil-Dances are enhanced and emphasized by these masks which are awesome, fearful, or monstrous when intended to exorcise evil spirits, or to express the spirit of dread diseases such as ravage tropic countries.

To Create Illusion THE CEYLONESE masks are made

of wood, brilliantly painted, exag-gerated, hideous and large in size. The psychological effect aimed at in the use of these masks is to create a spell of mystery and magic and an illusion. The man animal, and the audience is hypnotized into the feeling that he is actually seeing such a creature. It is strange how the Devil-Dancers take on the personality of their masks; their hideousness transforms the men into something fearful, grotesque and the ancient capitol of Ceylon. To this city developments are used in a hundred dances awe-inspiring. Though the mask itself came, in 307 B. C. Mahinda, the son of in India and in every country where Hinneyer really changes its fixed expression never really changes its fixed expression the various movements of the head with The various forms of the symbolic dances the change of light and shade, give the impression that the mask is a living thing. Under the spell of such a dance one is deluded into the impression that the crea-Gale Yaka, the God of the Rock, is wor- ture represented by the mask is there in shipped by dances given in his honour actuality. This weird effect in the use of feminine divinities connected with Budda creation of their dances. The Benda hism, they have no part in the authentic masked dancers of today are doing no Buddhist Devil-Dance. The Yakkum Ne- more than their prototypes of centuries ago, centuries even before the masks were masks creates a spell that is further developed by the use of picturesque costumes and appropriate music that make the harmonious ensemble so fascinating.

In the mountains of Northern India

where some of the famous Devil-Dances take place, the dancers, forced by the exigencies of severe climate, wear heavy and cumbersome costumes that of necesperformance, they are entreated to take sity retard any lightness of movement in their departure and their ills with them, the dance-figures. The effect is therefore awkward, slow and grotesque, due partly to the spirit of interpretation of the Hill Buddhists and partly, as I have said, to the nature of the garments worn. But in Ceylon, where a tropical climate makes too many clothes a torture, our Devil-Dancer is much freeer, lither, and lighter in his dance-movements. The legs are left uncovered as are the arms and there is a greater play of muscular activity in evidence in the more exuberant, emotional and unrepressed postures and figures of the dance. Again I must point out the significance of climate on the nature of the dance for there is a striking difference in "horse-trot" (unrelated to the American ilar as to characters expressed, but even they are more elaborate, diversified and The elaborate and colorful masks worn gayer in color. The skeleton mask, so by the Ceylonese dancers deserve particu-lar mention. We know that masks came betan Devil-Dances, is supplanted largely into use ages ago, first as an adjunct to by the Ceylonese masks of diseases such ceremonial and religious dancing and act- as fever, plague, small-pox and ills com-

The Ever Rumbling Drums THE MUSIC of the two types of Devil-Dances is as varied as the costumes. Whereas the Tibetan dancers use mainly large brass horns, gongs and drums, the Ceylonese dancers use a nasal-sounding wind-instrument of the bassoon quality flutes, bells, and extremely picturesque and sonorous drums. The occasional use of etringed instruments is more for show than anything else, as the small tone volume of

the strings in the Orient is always The Ceylonese Devil-Dancers are seen at their very best at the two great festivals. 'Wesak," or the festival of the Full Moon, and the Perahera, or Festival of Buddha's Tooth. On each of these popular occasions every dancer and musician who performs in the festival rises to the peak of his work. Inspired by the huge throngs of people, the atmosphere of tense excitement common to such religious holidays, and the fervour of their own enthusiasm, the dancers, in their finest costumes, throw themselves heart and soul into the business of

The Cevlonese, while emotional and easily worked up, display a brighter, happier 1 of the Hindu celebrations to Kali, or the Moslem celebration of the Muharram, such as we see in India. Buddhism itself, a religion designed to free the spirit from the traditional fetishes, sacrifices and pessimistic qualities of Hinduism, is reflected in the people, in their reaction to religious

ecstasy, and in their very expression of music and dancing. There is nothing macabre or morbid in the traditions of Buddhism, that æsthetic faith which prohibits the taking of life in any form, which produces a fine race of vegetarians, and which has made, as far as we have seen, a people of gentle, cheerful and placid dis-

Having seen and contrasted the two types of Devil-Dancing so famous in both Northern India and Ceylon, we feel that, while each has its own strong expression of originality and uniqueness, the Ceylonese is far more attractive in general character. There is a friendly and sympathetic atmosphere in the blue skies, the luxuriant palms and flowers; and the face that islands. With such a background of scenic beauty, of smiling, fulsome tropic warmth and sunshine, one goes away from a Ceylonese dance feeling uplifted, cheerful and

SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

- Where is the island of Ceylon? . What is the history of its settlement?
- . What is the purpose of the mask in the
- 4. Why is the drum the most popular in-strument of India? 5. In what way is the Ceylonese music different from that of India?

The Pride of Personal Performance

(THE ETUDE presents a fine letter from a successful piano manufacturer)

I have read with great interest your editorial upon the subject of "Carloads of Pianos," October, 1933 and beg leave to call to your attention one phase of the socalled "decadence" of the piano which seems portance in arriving at a true evaluation

First: every home needs music, but a few years ago those who could not play and were not able to give the time necessary to learn were able to satisfy their musical longings with the player piano. This demand reached the astonishing proportion of nearly sixty-five per cent of the

Second: the all-electric radio supplied the requirements of those sixty-five per cent of piano customers who formerly bought the numerous "bait" advertisements one player pianos. But the depression threw sees on the subject. on the market literally thousands of pianos complete payment of their contracts.

in industry, as well as from competition age in the piano market. with the flood of player pianos whose value had been "deflated" to ridiculously of the true piano situation and make good

The bright side of the picture is found

in the fact that no mechanical form of music presents the same charm and satisfaction as that which is produced right in the home. "The Pride of Personal Performance" is entirely lacking when one "turns a button." The piano is back of, to have been entirely overlooked and which, in my opinion, is of the utmost immusic, even in today's radio programs.

Another fact worthy of note is this: small apartment grands and upright pianos had not been on the market very long when the slump hit. Nevertheless there were a great many out on payments. But did they come back in bunches? They did not, as they had been sold to real music lovers who desired to make their own music and who preferred to interpret the written music heet to suit themselves rather than to sit and idly listen. This is borne out by the fact that dealers have had practically no to concentrate on the program. stocks of used modern pianos, in spite of

and players from customers who could not —really good ones—are very low at both The facts are that stocks of good pianos factories and music salesrooms. Where It is readily seen from the foregoing that fore a very slight improvement in the the regular piano business had to suffer purchasing power of the average family out of sympathy with the general decline could easily produce a very decided short-

I trust you will be able to see this side

H, EDGAR FRENCH.

THE MUSICAL PEPPER BOX

Sweet Silence

Musical Measurements

The youngster entered the music shop to ing!

buy a mouth organ. To every one that Tess: "The words are better than the was shown him he said: "Too small! Too

"Yes, I can't hear them!"-Le At last the shopkeeper lost his patience. At last the shopkeeper lost his patience.

"Look here, my lad," he said, "try your rather than a small part of it, as in the ences finding their natural musical experimouth along this grand piano, and if you "Symphony No. 4" of Brahms (a fact sion in a form of their own," and as such

RECORDS AND RADIO By PETER HUGH REED

AFTER THE more or less banal fare A which usually precedes them, Sto-kowski's regular symphonic broad-casts, sponsored by Chesterfield Cigarettes (Columbia Broadcasting System, nightly except Sunday), may seem to a listener much as an entrance into a beautiful cathedral or palace might seem to a tourist who has been previously conducted through mediocre and uninspiring surroundings. Sandwiched most of the time between vagaries of so-called popular music, this program is a veritable musical oasis in a desert of commonplace redundancies. And yet, it is not the program marred by the discordant personality of an announcer whose style would seem to us more appropriate to promulgating a football-game or a regatta than a symphony

The position of the radio announcer and the tourist guide are doubly comparable when we consider that both of them, not infrequently, destroy or retard an illusion or appreciation by arbitrary proclamations in the midst of the listener's contempla-

Too Much "Talk"

THE SUBJECT of unwelcome com-munications on the radio has been a provocative one ever since the advent of o. Whether this particular offense will ever be satisfactorily worked out for all concerned is debatable. As long as an advertiser sponsors a program, pays for the time on the air, and so forth, he is going to demand, and rightly so, the privilege promulgate his product. Advertising blurbs, however, we believe, should be restricted to the beginning and the end of a program, since those presented in the middle are as offensive as static or similar distracting elements. A pertinent observation by Jascha Heifetz about "talk" on the radio was published recently in the New York Times. The famous violinist pointed out, and justly so, that there was "entirely much talking on the radio which makes it very difficult for a willing auditor

Stokowski Unhambered

SPEAKING of Stokowski, let us consider Victor set M 188 which contains excerpts from Wagner's "Die Götterdammerung." Here we have the art of Stokowski unhampered by the personality of an announcer. Three sections of the final music-drama of "The Ring" are presented in this set: Siegfried's Rhine Journey, Siegfried's Death, and Brünn-

hilde's Immolation. These excerpts are, to our way of think-ing, the best of the recent Wagnerian re-leases that Stokowski has made. In them of the "Seventh" mates its emotical here makes the activities of the second These excerpts are, to our way of thinkhe makes the music live most impressively. This is particularly true in the first two sections. In the last, one feels that he has slightly suppressed the orchestra at times for the sake of the singer, although the The fact that the "Seventh" is cast in one final pages are superbly realized. The movement is not due to some program fact that the full forces of the famous idea, as Mr. Newman points out. Rather don't swallow it you can have it for noth- we only recently learned), makes these we should accept it. recordings doubly realistic and enjoyable.

Russian Church Music

CHALIAPIN, singing with the Choir of the Russian Metropolitan Church in Paris, is heard in two impressive reli-They are a Credo by Gretchaninof and an other by Archangelsky. In the days of the Czarist regime, the music of the Russian Orthodox Church was one of its most stirring ceremonial features, as these composi tions attest. Music-lovers interested in Russian music, with its essentially national. istic qualities, will welcome the advent of

Two of England's finest string artists Albert Sammons, violinist, and Lione Tertis, violist, unite to play a "Concertante Sinfonie" by Mozart (Columbia Master. work No. 188). This striking work written in the composer's early twenties, is full of the enthusiasm of youth. It is most impressive in the first and last move ments, particularly from the players' standpoint; and yet it is the second movement to which we shall turn more often for only in its quiet reflective beauty do we find the soul of the composer truly in evidence. As one writer has noted, the other two parts are given over to too much orre monial writing. The superb artistry of the two soloists, however, helps sustain our interest; so the work in this recording is both vital and ingratiating.

ALTHOUGH Victor repressed the first album set of the Sibelius' Society in this country, we are given to understand that the second, issued in London this past Fall, will not be similarly dealt with. The second album contains two symphonies the Third and the Seventh, the former the direction of the late Robert Kajanus (who gave us the excellent interpretation of the First, Second, and Fifth symphonics now available in recordings) and the latter played by the British Broadcasting Corporation's Orchestra, under the direction of Serge Koussevitzky. This last recording. which was made during an actual performance in London last Spring, is one of the most remarkable of its kind so far

The "Symphony No. 3" is divided into three movements, while the Seventh is in one long movement. The Third is one of Sibelius' happiest symphonic expressions, that is, it is consistently bright and cheerful throughout. Ernest Newman, in a booklet accompanying the set in question tells us that the tone-poem "Tapiola" (issued in the first Sibelius Album) and his "Symphony No. 7" "are his two greatest orchestral works; and they represent the climax tensity in one of those rare amalgamations of these two aspects of art, like a consummate painting in which the realization of the drawing equals that of the coloring (Continued on page 210)

THE ETUDE

Berlin. The Weltstadt of Music

Gwenty-first in the Series of Musical Gravelogues

By James Francis Cooke

PART II

CENERALLY speaking, Berlin is an extremely clean city; and the sanitation is such that the hygienic conditions surrounding the student are admirable. Food is perhaps more cosmopolitan than in most German cities—one can get almost any desired kind. The horrific Blutzwarst (blood pudding), with its connotation of the slaughter house, may be had by Teutonic epicures. Beer soup also is seen a recipe for beer soup, but judging by his only investigation of the dish, admired by so many Berliners, it must read: One quart of consommé

One quart of beer Two tablespoonfuls of sugar Serve lukewarm

This is probably all wrong, as the preparation itself must have gustatory charm of a cumulative type, like olives. Perhaps the writer was like the Irishman who said that he would probably like olives but he never had tasted one that wasn't spoiled!

Music tuition depends entirely upon the reputation of the teacher or the school Some of the leading piano teachers charge as high as twenty-five dollars a lesson Lessons in some of the little known schools are very cheap.

German Music Schools

THE HIGH SCHOOL FOR MUSIC (once the Royal High School for Music, and goodness knows, it may be that Würzburg. In recent years the conservaagain before this article is published) is tories of Weimar and Stuttgart are ranked Professor Paul Juon, Professor Paul
one of the foremost music schools of the as State conservatories. The Royal High Hindenith, Musikifettor Emil Seeling, world. Here the words "High School" may be misleading to American readers, to 1875, when the Royal Academy of Arts was Becker and Professor Arthur Schnabel. whom they usually imply an institution reorganized. The Department for Musical ranking below the college or university. Composition, however, had been founded as twice yearly, April first and October first.

Quite the contrary is true in the German early as 1833 and the Department for Pracconnotation of the words, which here are tical Performance had been founded in old, must have evidence of the completion used as indicating higher or highest; so that 1869. These in 1875 were combined in one of an adequate general education, as well the name really should be translated as institution, with many departments, under as evidence of marked musical talent "The Highest School of Music." It in-Joseph Joseph Joseph



GREAT RECEIVED IOHANN SEBASTIAN BACH

tors' School), the Opernschule (Opera has commanded the talents of many of School), the Orchesterschule (Orchestra the greatest musicians of Germany. In School), and the Schauspielschule (Theatre School). In the old days of kings and seventy students and some one hundred emperors, Germany had three royal music and fifty faculty members. Among these schools, located in Berlin, Munich and were the Direktor, Professor Dr. Georg School for Music in Berlin was founded in Professor Carl Flesch, Professor Hugo

Admissions to the Hochschule occur

by an autobiography, a birth certificate and school diploma, as well as the endorsement of parents or guardian. In the orchestra school, however, students are accepted at the age of fourteen. The duration of the term of attendance is not fixed in years, but depends upon the industry and ability of the student. This is a wise provision, as the School does not pretend to put its seal upon a graduate until it can produce what believes is a real musician, properly

At the Hochschule, the following studies are compulsory for all students, no matter what may be their principal study:

2. Musical Theory

 Musical History
 Instrumental knowledge sufficient for the theory, piano and instrumental

Vocal pupils are obliged to take weekly:

One hour in the study of anatomy, physi-ology and hygiene of the vocal organs One hour in the study of the Italian lan-

One hour in declamation (elocution) One hour in the study of rhythm and phys-

ical exercise in relation to rhythm Students in the School of Musical Pedagogics (Musikerziehung) find these branches compulsory:

History of musical education Practical music teaching

Rhythmical training

Method of ear training Method of singing

Method of violin playing

Method of piano playing

Piano teaching

How to teach interpretation

Introduction to music teaching Practical experience with single groups and with trial lessons



THE LATE DR. MAX VON SCHILLINGS President of the Prussian Academy of Fine Arts



RICHARD STRAUSS Germany's most distinguished composer



Germany's Nated Modernist Combases

14. Experimental pedagogy and psychol-Academy-

If there is anything left out in the fore-Flesch, Hin going list, please do not send an inquiry demith and to the High School, as it would be a source of great humiliation to the faculty. These were put lists are presented merely to indicate the meticulous and highly detailed care with hundred and which the German mind seeks to cover eighty marks every little point.

For the Student

hundred and

ten marks a THE EQUIPMENT of the High lesson. world. Many American schools, however, now have equally fine facilities and faculabout twenties of equally distinguished musical artists One of the great attractions of the High Breithaupt School, for the musical foreigner visiting Petschnikoff the city, is the extraordinary collection of and others musical instruments located in its museum. Here one finds the harpsichord once used hundred and by Father Bach. We entered the room fifty marks with proper reverence and were invited to for ten lestry the instrument. We could not conceive sons. This such a profanation, but after we heard that same instituthe instrument was used frequently for tion states broadcasting programs of the works of the that fur old Leipzig cantor, we then had the singu- nished rooms lar experience of trying the keyboard prob- can be obably more respected by musicians than that tained at the of any other instrument in the world. Alas, monthly rate all we could remember was part of the G of from fifty

An idea of the cost of German tuition dred Reichsmay be gained from the schedules pre-sented by the German Institute for For-month. Our eigners in Berlin, prepared for summer experience, study. The leading teachers at the State however, has



THE CATHEDRAL (DOM) IN BERLIN

shown that in 1850 and was, until recently, under the American direction of the late Alexander von Fieltz. students, The faculty of this school has included some while get- of the most famous names in music. In ting com- recent years, Ludwig Breithaupt, one of the fortable foremost pioneers in piano instruction, has rooms, can- been head of the piano department, The Klindworth-Scharwenka Conserva-

every case tory combines the names and the personalthe same ities of two great factors in German musiaccommo- cal life. This school was organized by dations to Xaver Scharwenka in 1881, and he in which they cluded in the faculty his brother, Philipa are accus- Scharwenka, the composer. These gifted tomed in men carried on the traditions of the America for Kullak Conservatory, where they both were trained. In 1893 the school was com-The Stern bined with that of Karl Klindworth, one Conserva- of the greatest pedagogues Germany ever tory in Ber- produced. For seven years Xaver lived in lin is unique America, attempting to start a branch of in that it has the school, but later returned to Germany, (with the where he again became head of the Euro Klindworth- pean school. The present director of this Scharwenka conservatory is H. Robitschek. The radi-Conserva- cal changes in the personnel, instigated by tory) been the Hitler régime, based upon nationalisti able to main- premises, have so altered the complexion of German musical professionalism that high position one cannot say definitely just what the status is of large numbers of musicians of ous progress, Jewish birth, who have contributed so much despite the to the fame of Berlin as a music center. competition It is the conviction of the musical world of a heavily that many of the reports that were given subsidized currency are greatly exaggerated and that State institu- Germany is too wise to fail to recognize tion. This ex- the great services of its Jewish citizens cellent school who have patriotically supported national was founded ideals.

Helps to Better Sight Playing By RUTH E. FRENCH

Nor long ago a well known concert pianist and teacher bewailed the present lack of alone. The first note is played with the good sight readers among students. Some- fifth finger, the other fingers being used thing of the reason for this condition will to cover their respective keys. The fingers be understood if one will but study the should not be allowed to rest on the keys musical curricula of various colleges and but should nevertheless be kept directly universities. Hardly a school offers any over each key. It is possible so to cover training in this subject though it is one all the notes of the first two measures exof the best assets of a pianist. To memo- cept the last. The first six notes are now rize certain pieces of various styles is not played slowly but in time, they being conenough. The student should be taught to sidered as a group rather than as separate read at sight music at least within three notes. As the third finger plays the first grades of his memorized repertoire,

that sight players are born, not made. I part of all because it involves the two grant that the physical and mental equipment of some people is such as to make them read readily at sight. Yet with proper training any normal person can learn to become a rapid and accurate sight

We read music by noting the position of the notes in relation to the staff, the the measure. The left hand part should fingers feeling the distances on the keyboard accordingly. In other words, the always thinking to look ahead and to place hands work in coordination with the images the fingers in position at the earliest posreceived by the eyes. The finer the co- sible moment. ordination the more accurately will one

To perfect this coördination one should begin with something much easier than one's regular grade. *Melody*, from Schu-mann's "Album for the Young," will serve as an illustration.



The right hand part should be taken mann's Op. 68 will be found very good to the next chord.

c in the second measure the thumb is We have all been subjected to the theory moved over g. This is the most important main points in rapid sight playing, namely, looking ahead and placing the fingers in position at the earliest possible moment. In the third and fourth measures the fourth finger is placed over b when the When b is played the

fingers are put in position for the rest of be studied in the same manner, the student

The rapid sight reader looks at the notes ways. instead of his fingers, both so that he may keep his place and so that he may lose Rules and directions save time and labor no time. Glancing at the keyboard may take only a quarter of a second, but in that length of time one could be taking in justments, let him take an entirely new the next measure. Drastic steps must be piece, not too difficult but hard enough to taken therefore by the beginner to prevent bring into play the principles he has habitual looking at the keys. Covering the studied. Now he ascertains the key, time



THE BERLIN STATE OPERA HOUSE

Reading chords is the next step. Here he trained to feel that it is no more necesagain the principle of finger adjustment sary to look at their fingers in playing than holds. The Soldiers' March from Schu-

Another help in sight playing is a thorstart with because the eighth rests give ough knowledge of the keys. This means ample opportunity to adjust the fingers for more than merely knowing signatures and being able to play scales. It means ability One should not try to cover too much to "feel" the key of f-sharp minor, for territory at first but should play slowly, instance, under one's fingers. Carried to always working for speed and hair-trigger its full length this would include key precision in making finger adjustments. board harmony, but a very considerable Practice should be continued on this and knowledge can be gained by playing five other pieces of the same grade until finger notes up or down from any note of the adjustments are automatic; then one should scale one is studying at the time. Practice work to read more rapidly. A week or two of daily slow practice should suffice.

ing various cadences will also help. The serious student can invent many other

Lastly, one learns to read by reading but they will not make readers. When the student is fairly sure of his finger adkeys is one way, but simple control is signature and tempo marks. He glances much the better method. Beginners can through the piece, noting any measures seem complicated. He places the hands in position for the first notes, counts aloud for one measure at as nearly the proper tempo as he feels he can take the piece, then plays straight through the piece without stopping. If he makes a mistake measure, but goes on. When he has finished, he goes back, studies his mistakes, finds the cause of each and plays the piece

Let us, finally, sum up the essentials of

1. Look ahead. 2. Place fingers in position as early as

3. Look at notes, not fingers. See notes in groups.

The Cincinnati Symphony Orchestra

Its Origin, History and Activities

By Florence Leonard

Umusical interest and musical prog-standards far surpassed those of Europe, symphony on the program was Beethovers's he did choose works like the Song of ress of the chitzens of Cincinnati and they became the most perfect concerts "Fifth," and others were the "Ninth," se- Triumph or the Bach Magnifical which are was the founding of a choral organization, of their class in the world." They achieved in the year 1800, by "those ladies and genthis pre-eminence, of course, not at first, tlemen who felt themselves disposed to or- but "only after many a long year of hard ganize a singing school." There were work, and sincere, unselfish devotion to the already other choral societies, among them highest ideals on the part of everyone who the Haydn Society and the Harmonical had anything to do with them. The record Society. Music, in her development, was of those festivals is a very remarkable one, following the same lines that she followed and their influence on the musical developin New York, at the same period. The ment of the western part of America was music, the dance nusic of Strauss and the greatest of its kind in America. Through singing society formed the earliest group; similar to that of the Handel and Haydu Träumerei of Schumann, in Thomas's own the munificence of Reuben R. Springer, then came the singing society with assisting players on orchestral instruments, and finally the orchestral instruments themselves. This was the order of the unfold-

THE ETUDE

In 1824 came into existence the Apollonian Society, "for the cultivation of vocal Singer was chorus director. There were grandeur and splendor of this achievement, and instrumental music." It had forty seven concerts, three matinées, and four active and honorary members. The first evening performances. Saengerfest ever held in the Middle West was given at the old Armory Hall, in 1842, the year of the founding of the New

In 1869 an event of great importance, as later years were to reveal, gave further impetus to the musical activities. Theodore Thomas, on his first Western tour, Mendelssohn, Gluck. School children sang "It is to the high honor of the Festival brought his orchestra to Cincinnati. The field was ready for the new seed, as is shown in the quick response of the public and the press to Thomas's playing. "Gazette" said, "The audience at Mozart Hall last night heard the finest orchestral music that has ever been given in this city. The evening was one for those who heard this orchestra for the first time to remember as the night when they were lifted up and inspired as never before."

Festival of 1873

THIS FIRST concert was followed by others, until, in 1871, a plan for a Musical Festival, to be held in Cincinnati in 1873, was laid before Thomas, by Mrs. Maria Longworth Nichols (afterward Mrs. Bellamy Storer) who asked him to be its conductor. For Cincinnati, "like Boston," writes Mrs. Thomas, "had already made genuine musical progress, and possessed its own orchestra and several choral societies

and was ready for a high standard of art." Mrs. Nichols was the daughter of Nicholas Longworth, one of the wealthiest and most prominent of Cincinnati men. She was an enthusiast about music as well as other arts. (It was she who made the first pieces of Rookwood pottery, and founded that institution of ceramic art. giving it the name of her country place.)
"A restless, aspiring, commanding, and marvellously efficient being," writes Russell. "Thomas, with her intelligent cooperation, made the plans and worked out the details. Without her help and her capital there would have been no such enterprise." Thus was started that first Festival, "the first in the remarkable series of such events that has never ceased since and has been a center dynamo of musical inspiration for

"The matter of expense never entered into the calculation of the Board of Directors," says Mrs. Thomas, "to any appreciable extent in planning their details, as the whole idea was to give a series of performances which should conform to the standards of familiar festivals in Europe

NE OF the earliest signs of the In the end the Cincinnati Musical Festival The Star Spangled Banner. The first Committee and of Theodore Thomas that Society of Boston in the East." George Ward Nichols, the husband of

the brilliant woman who had originated huge audiences as were the vocal numbers, erected. The possession of this building the plan, was the first president of the "Cincinnati Musical Festival Association." that the Board of Directors decided to give Festival Association.

Theodore Thomas was conductor, and Otto a second two years later." "The veritable

The next important

The Chorus and Its Selections

Beethoven were represented in Overtures, Liszt by the symphonic poem, Tasso. The New York Tribune.

Overture to "William Tell," which never The year 1878 bro failed to bring a response from those in the audience who cared only for the lighter came an organized art institution, the effective scoring, made the instrumental parts of the programs as acceptable to the large and thoroughly equipped building was and the festival "passed off so successfully to which the West, or the East either, in the founding of a College of Music in 1878 1873 has known no fellow . . . has dis-

heart sends blood to the finger tips." AS VOCAL soloists appeared Annie In the second festival, the standard of the music was distinctly raised, although Nelson Varley, Mrs. H. M. Smith and the programs for the matinées were still Mrs. Dexter. The chorus sang from Haydn somewhat popular. There were "for the standards; and the Festival which followed, and Mozart, Handel, Schubert, Wagner, most part, grave, serious, enduring things." in 1880, surpassed anything which had been

"Fifth," and others were the "Ninth," se-lections from the "Eighth," from Schu-bert's "C major" and all of Schumann's public. The festival broke up in the midst "C major"; Mendelssohn, Weber, Wagner, of an indescribable scene of enthusiasm." This from the special correspondent of the

The year 1878 brought to Cincinnati the land was secured for a music hall, and a meant perpetuity for the Cincinnati Musical

The next important step in the development of Cincinnati musical life came as Among the activities of the College was to seminated music into remote regions as the be a permanent orchestra, and also an orchestra department for the training of players. Although the life of the College was doomed to be short, yet it had a great influence upon musical interests in 1880, surpassed anything which had been as yet heard in Cincinnati, Mr. W. N. Hohart, and Mr. Lawrence Maxwell, successively Presidents of the Association, have given devoted service to it, and have maintained the splendid standard which has always been its fundamental characteristic.

Orchestral Innovations

HISTORIC among the later Festivals have been that of 1896, at which the "Samson and Delilah" of Saint-Saëns was performed, and that of 1902, at which four orchestras of different dimensions were used. In this performance of Berlioz's "Requiem Mass" two hundred musicians played. Resides the anomented orchestra there was a brass band in each of the four corners of the stage. There were likewise "sixteen kettle drums, ten pairs of cymbals, a great chorus and the organ; and when all joined the effect was stupendous." But it was not alone the immense number of musicians taking part in the performances which made this Festival noteworthy. For one program, in which one hundred and twenty-nine musicians played, Thomas had prepared, during two years of study, an incomparable reading of Bach's "Mass in B minor," such a reading that, to quote Mrs Thomas "The score in which the results of his labors were annotated is unique in the world, for it represents the consensus of the opinion of all the great Bach experts of both Europe and America."

At the last Festival which Thomas con-

ducted, in 1904, he gave Beethoven's "Missa Solemnis" and "The Ninth Symphony." With such glorious traditions, with a public thus trained to expect and to love the best in music, it is not surprising to read of the first complete series of symphony concerts in Cincinnati, given under the auspices of The Orchestra Association Company, during the season of 1895-1896 There were forty-eight players in the orchestra, and ten pairs of concerts were played, on Friday afternoons and Saturday evenings. There were also three popular concerts, in March of 1895. For some years preceding these concerts, an orchestra of forty men had been giving concerts



RUGENE GOOSSENS Conductor of the Cincinnati Orchestra

SELF-TEST QUESTIONS ON

MISS LEONARD'S ARTICLE

. What was one of the earliest signe of

2. What woman originated the plan of the

When were the Young People's Con-

may Cincinnati be said to owe its Sym-

musical interest in Cincinnati?

"Cincinnati Musical Festimal"

certs inaugurated?

bhony Orchestra?

The idea of these new concerts originated with Miss Helen Sparrman, Honorary President of the Ladies' Musical Club. Miss Emma L. Roedter and Mrs. William Howard Taft were also leading spirits in the undertaking. A Board of fifteen women was formed, and the guaranty fund for the first year was \$15,000. The first President of the Association was Mrs William Howard Taft who retired when Chief Justice Taft was appointed Governor of the Philippines. Succeeding presidents were Mrs. Christian R. Holmes who re-Charles Phelps Taft.

The Early Conductors

FRANK VAN DER STUCKEN served as conductor until 1907, when the orchestra was disbanded because of labor troubles. In 1907, visiting orchestras were brought to Cincinnati, but in 1908 no concerts were given. During this year, however, a guaranty fund of \$50,000 yearly, for a period of five years, was secured by the directors of The Cincinnati Symphony Orchestra Association Company, for the purpose of founding a permanent orchestra. Leopold Stokowski was engaged as conductor, and ten pairs of concerts were given during the next season (1909). The next year, six popular concerts were added to the schedule, and in 1911-1912 the orchestra gave twelve pairs of symphony con-

certs and six popular concerts,
After the resignation of Mr. Stokowski
in 1912, Dr. Ernest Kunwald was secured.
He remained till 1917, and Walter Henry Rothwell, Victor Herbert, Henry Hadley, Ossip Gabrilowitsch and Eugene Ysaye appeared as guest conductors, for the rest of the season. The triumph of Ysave at the final concerts and in the May Festival of 1918 was so striking that he was made permanent conductor. This post he held

Beginning with the season of 1922-1923, the young Hungarian, Fritz Reiner, was conductor for nine seasons, and brought the ensemble to a high standard of finish and artistry.

Eugene Goossens conducted one pair of concerts as guest conductor in 1929. He was made conductor upon the retirement of Mr. Reiner, as well as musical director of the Cincinnati Musical Festival Association. His sterling musicianship found wide-spread appreciation in the Festival of 1931. Mr. Goossens is a player of violin, viola, piano, has played in orchestra, and conducted choruses, opera and orchestra, in addition to his work as a composer.

The number of concerts given by the Cincinnati Symphony Orchestra has varied somewhat, according to the work entailed by the Festival, and in the number of popular concerts. In 1915 there were fourteen pairs of concerts and ten popular concerts. But in 1925-1926 the number of pairs of concerts was raised from fourteen to twenty. This gave opportunity for more after may be engaged to further the purrehearsals, greater improvement in the standard of performance, and considerable enlargement of repertoire. There were six popular concerts in 1928-1929, and they were then discontinued for two years, but will be revived during the next season.

Children's Concerts

YOUNG People's Concerts were inwas in charge of this series, and was made ing conducted and lectured at three of the operated by a board of trustees appointed concerts, and Mr. Bakaleinikoff conducted by the President of the Institute. two. Interpreters for the children have

tinies of the orchestra to make special all its people. efforts in connection with the series of 1930-1931, and in consequence the audiences were doubled in size, the first effective cooperation of the schools was brought about, and a conscious program of building future

symphony audiences successfully begun. The concerts were given, first in Pike's Opera House, then in Music Hall. In 1911, the new Emery Auditorium became people's series and the popular concerts require the larger seating capacity of the

The number of players in the orchestra has fluctuated between sixty and over a mained in office thirteen years, and Mrs. hundred. The present number is ninety. Loyal and enthusiastic members of the

Association have made most generous gifts for the maintenance of the concerts. Conspicuous names are those of Martha Cora low, Mrs. Nicholas Longworth (Susan Walker) and Mrs. Victoria Hoover. The vision and the devoted generosity of Mr. and Mrs. Charles Phelps Taft assured to the orchestra permanence, through the founding of the Cincinnati Institute of Fine

Above Box Office Receipts

EVERY symphony orchestra which has devoted itself to maintaining the highest standards in music and has never sacrificed those standards for the sake of the box office has ever been confronted with the problem of adequate financial support. Supporting patrons afford the only answer orchestra the annual deficit was not too which was subscribed by a few persons most intimately connected with the orches- stead of by "X. tra. As the aims of the orchestra became more ambitious the costs became greater, and an annual campaign for contributions became necessary. The number of guaran-tors was thus considerably increased. But after the World War the sum contributed by the guarantors was far below the ount needed. In this difficulty, Mr., and Mrs. Taft assumed the burden of making up the deficit out of their personal fortunes. This was done so quietly that few persons realized what large sums were annually expended by the Tafts, in order to give to Cincinnati a really first rate orchestra of

They desired, moreover, that the orchestra might continue to live after their own lifetimes, and therefore they proposed, in 1928, the formation of the Cincinnati Institute of Fine Arts: "to further the musical and artistic education and culture of the people of Cincinnati and, to that end, to maintain and support schools of art, music and drama, art museums and symphony orchestras, and conduct other similar activities in connection with the fine arts: to hold and manage endowment funds for the purpose of similar activities; to afford financial or other aid to other corporations, not for profit, as now or herepose above named.

Donors of the Institute TO THE END that such an institute

should be established, Mr. and Mrs. Taft offered one million dollars on condition that two and one half millions be raised for the endowment fund through THE piano accordion band appeals to boys successful in some communities where it popular subscription. A group of men of especially and is a means of arousing inter- has been tried. The accordion band, in nigh civic ideals prominent, likewise, in the est in piano work. Boys are usually afraid as conductor. Later Mr. Ralph Lyford business and cultural life of the city in- that they may be called "sissies" if they corporated the Institute; the campaign was take to music study seriously in their associate conductor. He was succeeded successfully conducted, and, in the Spring early teens and the band idea may be used by Rudolph Thomas and he by Vladimir of 1929, the orchestra was taken over to overcome this trait. The gang instinct Bakaleinikoff, In 1930-1931, Ernest Schell- by the Institute, and has, since then, been may here be turned to good account.

concerts led those who controlled the des- splendid civic institution, a possession of

The officers of the Cincinnati Institute of Fine Arts are: William Cooper Procter, President; George H. Warrington and Louis T. More, Vice Presidents; Maurice J. Freiberg, Treasurer, and Lucien Wulsin,
Secretary. Herbert G. French is ChairCincinnati Symptoms conductors of the man of the Board of Trustees of the orchestra.

(Other articles upon the great symphony 5. To the generosity of what two people the home of the concerts. The young orchestras of the world will appear in later

The Slighted Finger

By CARL W. GRIMM

THE proper use of the thumb is the in many fields, developed that scale fingerfoundation of all good playing, and modern ing which was adopted throughout the technic requires that every finger be prop- world. Subsequently this marking of the erly trained.

Yet that short, thick finger of the hand is often neglected in piano practice. The thumb is a most peculiar finger, differing from the others in that it has but

two phalanges. It is naturally a most tractable finger, and in consequence its training is only too often left to chance. But when one performs awkwardly on the keyboard, one is said to "thumb" the piano.

This is not right. They should On the early keyboard instruments the include all the possible combinations with thumb was hardly ever employed. For- the other fingers in all kinds of intervals on merly the marking of the thumb "X" and white and black keys. A most valuable the succeeding fingers, "1, 2, 3, 4," was and distinctive work on this subject is known as the "American" fingering. It "Thumb Studies," by Leo Paalz. In it is to this problem. In the early days of the was really the old German method to be treated all possible ways (not only such as found in Amerbach's "Orgel und Instru- occur in scales and arpeggios) of passing large a sum to be met by a guarantee fund ment Tabulatur," 1571, except that he in- under the different fingers with the thumb,

> By employing the thumb in a systematic The earnest student will never omit his way, Johann Sebastian Bach, a pathfinder thumb practice,

fingers was called the "European" or "Continental" fingering.

Now in order to have the piano techni "under one's thumb," this member requires intense training.

Special thumb studies are mentioned now and then in instruction books. But most dicated the thumb by a nought ("0") in- or passing over the thumb with the other

Teach All Keys in the Early Grades

By FREDERICK A. WILLIAMS

Pupils taking second and third grade key, followed by one in its relative minor, work should be taught to play in all major the scale and triad being given before each and minor keys. This is not a difficult piece. These should be memorized, tomatter if the work is properly arranged gether with the key signature; the little and graded. Key signatures of four, five pieces should also be memorized when the and six sharps or flats should become famil- pupil has learned to play them from the iar to the young pianist; and, if taught in notes with ease. the early grades, will cease to look as formidable as they did to pupils of the old school. In the writer's book of "Short tered, the pupil should be able to play in all Pieces in All Keys," a course of lessons major and minor keys and know all key has been arranged which will teach the pupil to play in all keys in what will be

found to be a most interesting way. These study pieces are graded so that those written in the more unusual keys are no more difficult to play than those in the more common keys. The sharp and flat keys alternate throughout the book, so that the pupil does not take all the sharp keys study, the pupil will never have that fear before beginning with the flat.

Each piece is first given in the major flats.

If the work given in this book of "Short Pieces in All Keys" is thoroughly massignatures. This, of course, is a very important part of music study.

It would seem that if more teaching material for the early grades could be written in keys consisting of more sharps and flats, it might be a good thing. When all keys are taught during the early stages of piano of playing pieces with many sharps or

The Piano Accordion Band

By CORNWELL LONGVEAR

At first, individual instruction should be given under a competent teacher, one who Shortly after the Institute began to is especially interested in boys. Then the two. Interpreters for the churtern have sometry after the Histuige logan to is especially interested in boys. Then the response, been Thomas James Kelley, Miss Helen function, it was deprived of the presence boys may be taught in small groups and, Girls are not barred, but one can readily the response.

The increasing importance of children's deaths. But to them Cincinnati owes this method of interesting boys has proved interesting boys in music.

attractive uniforms, is an attractive organization for any community. Often bands of two nearby communities unite under one leader and furnish a concert of worth while music including classical and semiclassical arrangements for this instrument Regular radio programs meet with merited

Conducting a Practical Studio Piano Contest

By Keith Wallace

P ACH YEAR, throughout the musical divided into twenty grades, and any three then discuss it with your teacher or anyone "Concerto in C minor, No. 3") should not students who enter club, school, and go a long way in developing finger including. Also, sometimes there are several editions "Such passages as the foregoing and those continues the several editions". state music contests and young artists who Rudolf Ganz, who is recognized as one of Music Clubs, the Atwater Kent Radio and other similar organizations. Of these many participants only a small percentage can win, and these winners in most cases they have known how to study systemati-

pianists specifically in mind, in general it can be applied to singers, all classes of

preparation for a contest are: Start in plenty of time.

range of your capabilities.

III. Study consistently. Starting in plenty of time means beginning work as soon as the contest pieces have been selected. The numbers are generally announced from three to nine increased tempo, it can be applied to the months previous to the audition. It is playing of other compositions. folly to hope or to expect to win a contest when your competitors have been working will grade you most on will be your intwice as long as you have.

Concentrated Practice

merit all your attention for the time being. If the contest piece or pieces are supplemented by your regular scales and by appropriate finger studies and additional sight reading, you will have plenty to practice several hours a day, the time, of course, depending upon the age of the

student and the degree of advancement. The music must be within your range technically and artistically: an average child of thirteen would not be mature parisons. enough to give a sincere and understanding interpretation of a Beethoven sonata and would be lacking in technic.

nd would be lacking in technic.

When you are studying a piece for a

HOWEVER, if the music has not been recorded, the next best thing that contest, you cannot afford to be lenient you can do is to study the life of the with yourself. Learn the exact notes the first time and finger it correctly from the has a great influence upon the rendition beginning for this will save a lot of "un- of his compositions to-day. For instance, learning" in the end. If your trills, octaves or arpeggios are not as good as they classic composers was a very delicate inshould be, practice them until they are.

Octaves and Trills

six months you should be able to trill with little effort. Kullak's "School of Ocabout a hundred pages contains thousands forte? Sparkling or quiet?" of exercises on all phases of piano playing from the very simple to those of the great- until you have a very definite idea as to

offered by the National Confederation of it for building a strong finger technic.

The Easy Attitude

Y and ease in your playing, if you ex- all the changes of key. have won not because they outranked their pect to win a contest. There should be no competitors in talent nor because they have tension in any part of the body, and the worked a great deal harder but because wrist particularly should be loose. To achieve this, take such a composition as Rachmaninoff's Melodie or Prelude in Ct. While this article has been written with Chopin's Prelude Op. 28, No. 20, or Mac- to play it for others as often as possible, instrumentalists and groups such as string falling from the shoulders onto the key- yourself adaptable to the situation and or freely is a matter of personal opinion. quartets, ensembles, orchestras and bands. board. After the chord has been played, will develop your self confidence. It is Arturo Toscanini conducts orchestral The three indispensable rules for the raise the forearm at the wrist so that it nothing to be ashamed of to work six lifts the hands slightly above the keys. Then drop onto the next chord. The II. Be sure that the music is within movement will be in the arm rather than play in their programs have, in most cases, hand Mengelberg demands a greater range in the individual fingers. This method of playing requires the minimum of physical descent and richer tone. When looseness has an which you will be graded:

it is advisable to follow the signs carefully. deeper and richer tone. When looseness has been achieved in one of these pieces at an

terpretation.

Interpretation may be studied from several different angles. The first method is YOU MUST work consistently. Most to hear a well-known artist perform it and to pay close attention to his shadings, to pay close attention to his shadings, tempo, pedaling, and so forth. Of course it is not always possible to hear a selection performed first hand just at the time you want it; however, many of the numbers that are selected for contests have been recorded on phonograph records. Very often as in the case of the best to check up on the rhythm: the continual known Beethoven sonatas, you can hear several interpretations in this manner and to your own sense of rhythm. A perfect any pedal are refreshing. can make your own conclusions and com- rhythm does not mean only playing exactly

The Spirit of the Day

composer; for the period in which he lived the piano in the time of Mozart and other strument with a thin, almost hell-like tone; consequently the playing of a classic number on our modern piano must be light and THE EXERCISES Nos. 11 and 12 with very little pedal, and in no case is I in Book I of Cramer's "Fifty Studies there a necessity for a clashing fortissimo. for Piano" are splendid for trills. If these Ask yourself these questions: "When did were played five or ten times a day for the composer of this piece live? What was his nationality? Was the instrument for which he was composing constructed tave Playing" contains studies excellent for octaves. There are many fine books for playing on is? Was he a classic, romanthe different phases of piano technic, among which selections may be made as a whole gay? Sombre? Scholarly? according to the requirements of the indi- Brilliant? Melodious? Quiet? Melanvidual. One book that is to be highly choly? Is this particular piece characterrecommended is "Exercises Techniques" by istic of most of his compositions? Is it Carl Eschmann-Dumur. This book of fast or slow? Is it, as a whole, biang or Ask yourself questions about the piece

of important sonatas, concertos, and other containing two against three, three against participate for scholarships offered at the the finest modern technicians, has used of the larger compositions that throw a five and other irregularities in rhythm different conservatories and for the awards this book for a long time and recommends light on the composer's intentions about must be practiced judiciously. that particular selection. When you first 3. TEMPO. Can you play the piece start to study the piece it is well to take with the metronome mark given? Is the pencil and to mark the first and second metronome mark authentic? In the case FOU MUST have absolute freedom themes whenever they appear, and to mark of Bach's fugues and suites, and the music

Final Touches THE NEXT thing for you to do after actly in accordance with the composer's inyou have worked the piece carefully from a technical and aesthetic standpoint is Dowell's A.D. 1620 and practice it slowly, on different pianos and under all kinds shoulders down and the weight of the arm of conditions. This will help you to make should take the expression signs literally months on one number: remember that him piano has to be played piano and not the compositions that the great musicians messo piano or pianissimo. On the other been on their repertoire for many years. About a month before the contest

on which you will be graded:

themes of the piece starting from the end? To make sure that you are note perfect, Probably the one point that the judges it is wise to play it through very slowly, watching the notes carefully, because, when you have practiced a piece for some vary the tone quality. Always bring out time, little inaccuracies are likely to creep the themes every time they appear; if the in. If the selection is a concerto, how is your ensemble? Do you keep together in clear and distinct. the tricky passage such as those that have

use of the metronome may be detrimental



should not sound as represented at "B"; est degree of difficulty. The book is how you think it should be interpreted: and the measure at "C" (from Beethoven's

of some of the classic composers, the mark was made by the publisher many years later and cannot be regarded as being extentions. In case several markings are given, choose the one that suits the character of the piece best.

4 INTERPRETATION Whether you works exactly as they are printed; with of dynamics and under his direction the music appears more colorful. Each has 1. MEMORY. Can you play all the but, if they are scarce, color the music slightly to avoid having it sound "stale." For instance, if a chord is repeated several times in succession make a crescendo or a decrescenda or if a motive is repeated selection is a Bach fugue, make each voice

5. PEDALING. Do you use the pedal awkward runs or syncopated rhythms? to a full advantage? Tasteful pedaling Are you sure of the interludes for the can create superb and unusual effects. A theme that is repeated can be greatly en-2. RHYTHM. Do you have any hanced if the una corde is used once; trouble playing with the metronome? The chords or individual notes held by the metronome, by the way, should be used only secunda corde are effective as are chords played with a syncopated pedaling. By way of contrast, rapid runs played without

6. TONE. Can you hear your melody with the tick of the metronome, but also distinctly? Is it as rich and as singing having all the notes within the beat spaced as you can make it? Practice the melody correctly. For instance, the measure at alone with accents on the first beat. Are your turns and ornaments clear and voluble? Are the chords played together and are all the notes sounded?

7. TECHNIC. While, of course, the sound effects are what count most in the end, you may be more certain of achieving these effects if you have a good dependable technic. While the more important phases of technic have already been discussed, there are other small details, such as keeping the fingers curved, and undesirable movements, such as nodding the head and swaying the body, which are always noticed by the judges.

8. PHRASINGS. Are you sure of the slurred phrases, the legato and staccato passages? Correct phrasings are important to the interpretation. Often, when an artist has played an especially beautiful line, he will make a slight but definite pause before he continues, in order to let the beauty penetrate into the minds of his

Common Sense

DURING THE two or three weeks before the contest, don't try to play the piece brilliantly every time you play (Continued on page 203)

MARCH 1934 Page 159

Four Cimes Gwenty Musical Years

By Percy Goetschius, Mus. Doc

EMINENT TEACHER OF MUSICAL HISTORY

PART II

URING these years, in my capacity book, planned in exact adjustment to the extent of reassuring me that the immense the Dethier brothers-and many more lightful associations. There was Reginald my second text-book, "The Theory and de Koven (as pupil, but so briefly that I Practise of Tone-Relations," which was disclaim all responsibility); also, as pupils, published by the Conservatory, but later John Carlowitz Ames, Harry Plunket- (in 1900) taken over by Schirmer, who, in Greene (even a pair of Princesses), Swan-Hennessy and many more; I also enjoyed intimate intellectual intercourse with Emil views with Theodore Thomas, Arthur Mees, Clara Schumann, Josef Joachim-I cannot recall them all.

In June, 1889, I was married to Marie

Stephany, a former pupil and gifted vocalist, of Metz in Lorraine.

Call from the Homeland

FOR SOME time preceding these momentous events, my mind and heart were turning towards the land of my birth with increasing insistence. My health was beginning to suffer under the very great strain of my profession, and I finally decided that I had gained all that was to be hoped for in Germany, and that it was plainly my duty to consecrate my ervices thereafter to my own country. As if in response to this train of thought, I received a call from the Syracuse University, through one if its prominent proessors, George A. Parker, a former pupil of mine, to take charge of the Department of Theory, Composition and History in the Fine Arts College. This I accepted, and so, early in 1890, we set sail for America, reaching Syracuse, New York.

My sojourn in Syracuse was very pleasant, brought me into contact with many fine, scholarly gentlemen, and was a source of inspiration to me in many ways, We stayed there until the Summer of 1892, when a call came to me from the New England Conservatory in Boston, Massachusetts, to head the department of Theory, Composition and History there. This I accepted, gladly, for I felt that a larger city and a wider range of students and associates would provide me with broader opportunities.

Honored of America

ON MY departure from Syracuse, the discipline, my "Elementary Counterpoint," University conferred upon me, as a in 1910. In this I developed my theory O lumerity conterred upon me, as a m 1910. In this I developed my meory token of recognition, the honorary title that the most natural ways to acquire knowl- of Doctor of Music, which gratified me deeply, since, without at grain of concett, which are the subject of the subjec tered upon my duties in Boston, and found

For four years I held this position, and, cause the strain was again menacing my health, I retired from the Conservatory ata, which was published in 1915, by

as teacher, player and composer, I conditions and necessities of the Conenjoyed many stimulating and deservatory theory course. Thus originated was not spent wholly in vain. 1917, issued a completely revised edition.

Relieved of the strain that threatened my health, I turned at once to the plan I von Sauer, Eugen d'Albert; had brief inter- had always cherished, that of preparing a series of text-books that would cover the entire ground of music theory. The next in order, in my opinion, should be the treatment of the smaller musical forms, in which, before taking up counterpoint, the student would be shown how to put the knowledge of harmony that he had acquired to practical use in the conception the simpler (non-contrapuntal) forms of composition. The result was my "Homophonic Forms," published in 1898,

Lines Before Pictures

BUT I had conceived the notion that my series should start farther back than "Harmony"; I believed then (and always shall believe) that the whole creative process of composition begins with melody. Not only is melody the earliest, most nearly instinctive, manifestation of musical expression, but it is the very life and soul of all true music; without "lines" no picture is conceivable, and melodies are "tone-lines." Besides, I discredited the idea that melodies were solely the product of "inspiration;" I knew that melody was subject to natural laws, at least to large extent, and that these could therefore be demonstrated and applied, to the immense advantage of the student. Thus came to life my "Exercises in Melody-

My next book was "Counterpoint Applied," in the polyphonic forms of composition, the invention, fugue and canon. This was issued in 1902. Since this was not a "method" of counterpoint, but rather a presentation of the application of contrapuntal technic, I discovered that a link would be missing in my complete series; so I prepared a somewhat more specific, practical course of contrapuntal ventional four-voice harmonic association. Louis C. Elson, Carl Stasny, Ferruccio far from certain that this theorem is trust-Busoni, George W. Chadwick, Thomas worthy, but I am fairly sure that the Tapper, Carl Baermann, and many more. student will find this my most helpful

book.

Brochures on various Subjects

N THE meantime I had produced a few other smaller books. In 1893, "Models of the Principal Musical Forms," prepared for the use of my lecture classes on that subject; this was printed by the New England Conservatory but not placed on the market. Also, under similar conditions, a "Syllabus of Music History," in 1894. A few years later, the Oliver Ditson Company of Boston began the publication of a monthly journal entitled 'The Musician," of which my friend, Thomas Tapper, was the able editor, and through whom I was encouraged to contribute a number of educational treatises. Thus originated my "Lessons in Music Form," which, after the revision and amplification of one of these series of articles, was issued in 1904 in book-form by the Oliver Ditson Company. This is not a text-book, in the common acceptation of the term, but simply a course of instruction in structural analysis. And later, in 1914, I had the satisfaction of collaborating with Dr. Thomas Tapper in the preparation of our "Essentials of Music History," published by Scribners.

I was thus brought into closer contact with the Oliver Ditson Company, and, stimulated by its genial and thoroughly competent Editor and leading spirit, Mr. William Arms Fisher, I became a sort of o-editor, and prepared a number of revisions for the Ditson Library, which were distinguished from ordinary editions in that they represented a complete structural analysis of the respective works. Thus, we brought out, in 1906, the analytic edition of Mendelssohn's "Songs without Words," and, besides a number of volumes of Sonatinas, the "Well-Tempered Clavichord" of Bach, in 1921. And, most significant of all, there appeared the "Analytic Symphony Series," which occupied my attention and kept me out of mischief from 1925 until 1930. This gave rise, quite directly, to my "Masters of the Symphony," published by Ditson.

The Field Broadens

distinction. In the Autumn of 1892 I en- finally a fourth, thus arriving at the con- engaged in assisting a great number of tered upon my dattes in Dobana, and thouse myself surrounded by a circle of artists of myself surrounded by a circle of artists of died throughout by the element of mel, and an promising pungls, in their purcoperate Call Faelten, the Director, the Carefave processes and combinations of a will be considered and promising pungls, in their purcoperation of the carefave processes and combinations of a multiple careful purcoperation. The carefave processes and combinations of a multiple careful processes are combinations of a multiple careful processes and combinations of a Unitarian Church in Brookline, Massachusetts, for eight years.

In 1905, a call came to me from Dr. Frank Damrosch, who was in the act of Lucina Jewell, Ida Bostelmann, Elias in 1896, in consequence of uncongenial

The only remaining, final link in the conditions that had arisen, and also becomplete series was "The Larger Forms" of New York City. to join the faculty of Meet New Larger Hall Jahonson Pitch of New York City, to join the faculty ger, Mischa Levitsky, Hall Johnson, Ethe -Variation, Rondo, Sonatina and Son- as head of the Department of Theory and Glenn, Hier Putter, Florence Maxim Cuthealth, I retired from the Conservation and white was phonomen in 1935 by Composition it was not easy to reach ter, reter lygenia, and opened a private studio in Sciencer Schimmer. It was into connection with this a decision: I loved my organ work; I I am often reminded of Thoreau's Hall. Immediately upon my arrival in book that Dr. Theodore Baker made a greatly enjoyed the independence and characteristic account.—I have never not Boston (1892) it became evident to me statement to this effect (I quote from freedom incidental to my private studio, any one who was any worse than myself. Boson (1892) It became evacuation to the state of the larger Forms' completes and I had cemented deep friendships with But I have tried to be honest, faithful and that a change in the methods of narmony memory): The Larger forms completes and I had cemented deep triendships with but I have tried to be honest, natural mistration in the censervatory was immented from the most remarkable series of text-books perative. My book, "The Material," was on masic ever written in English, or pertoo large and exhaustive for the course haps in any language—" It is difficult for city, the inspiring prospect of cooperation lev very grave missakes; though on the there, and I set to work at once to pre- me to accept such an encomium without with Frank Damrosch, Franz Kneisel, whole I would not after the course in any there, and I set to work at once to pre- the se accept and the second of the second of

combined to settle my mind, and, in the summer of 1905, we moved to New York The immediate future confirmed the wis dom of my decision, and I look back upon the twenty years spent at the famous Institute as the most significant, most gratifying and fruitful episode in my whole artistic career. The passing years brough me many additional vitalizing contacts with eminent artists, whose companion ship was as significant as it was stimulating and enjoyable; from the long list, a few names stand out in my memory Henry W. Krehbiel, Waldo S. Pratt, William J. Henderson, Daniel G. Mason, my former pupil, Forrest Cressman, Dr Madeley Richardson, James Friskin, Rudolf Gans, Ernest Hutchison, Rubin Goldmark, Howard Brockway.

In the summer of 1925, having rounder out nearly fifty years of faithful service to my art as educator, I retired from the In stitute, with profound mutual regret, and with overwhelming proofs of true esteem and affection. Since then we have made our home in Manchester, New Hampshire, that being the city where our son, Percy Berry Goetschius (born in Syracuse, in 1890) had settled to practice medicine and to become one of the most promising and prominent physicians of

A Vista of Accomplishment

MY TEACHING days were over: but I could not remain idle. Besides the rather numerous books I have prepared, cited above, I have just completed a series of articles on the "Structure of Music," appearing since September 1932, in Presser's excellent musical monthly, THE ETUDE. These are about to be issued in book form. It is hard for me to recall and enu-

merate the many brilliant names of composers whom I enjoyed counselling, teaching and assisting in their ambitions; it is a hazardous proceeding, for one cannot be sure of avoiding most unfair and unfortunate oversights. But I shall mention just a few of them whose names now occupy honored places in the lists of successful composers, with sincere apologies to those whom I may fail to recall, or for the necessity of "drawing the line," somewhere. There was Arthur Shepherd away back in the Boston days. Daniel Gregory Mason, Charles Forteyn Manney, Bertram Shapleigh, Walter B. Keeler, Samuel Richards Gaines, Arthur Loesser, Samuel Gardner, Conrad Held, Wintter Watts, Lillian Fuchs, Howard Hanson, Bernard Rogers, Ronald Murat, Lamar Stringfield, Leopold Mannes, Harold Sanford, Lily Strickland, Franz Darvas,

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL FAMOUS BAND TRAINER AND CONDUCTOR



That Interesting Wood-Wind Section of the Band

By J. J. GAGNIER

■ TODERN BANDS are very diffection tonguings which are bound to be necessary least one oboe in every band. Too often fine and can be very highly recommended. ferent from those which existed in intricate and rapid passages, in the past Feen previous to in the past. Even previous to three or four decades ago, most bands were composed of brass with an occasional piccolo and some two to four clarinets. As for the flutes ohoes bassoons and saxophones, these were practically unused; and even to-day players of these instruments and bassoons, with the addition of trump- being effective but often neglected. ets and drums, in small groups, formed the early army bands.

THE ETUDE

within, say, the last fifty years that the been attained. Now, with almost flawless phony orchestras of the world. makes of instruments, music editions approaching perfection, players with a high degree of proficiency, fine military, symphonic and concert bands springing up the world over, and modern composers exacting larger instrumentation for tonal color, together with the creation of new instru-

In the military band the wood-winds represent the string section of the orchestra. (This does not mean that the hand must imitate the orchestra.) To the woodwind is allotted, for instance, the rapid, the colorful, and the intricate parts of the

composition. of this section of the band.

THE Db PICCOLO is at present in save a poor make of clarinet.

The alto and bass clarinets are not to to, and not even the bass drum can drown system is the only one to be employed for him out. Therefore the very greatest care perfection on all clarinets. should be used in the handling of this most delicate and useful little instrument

through so many players paying little atbut, with careful attention and practice, a oboe, often called the "Coquette" of the cially in striking true pitch. This instrurue pitch can be developed. In general, orchestra, might also be called the "Flirtament is so uncertain that even in following the great mistake is the use of the cork tious Damsel" of the band. To the oboe the proper chart, one is often obliged to never be changed. Only the embouchure sages which bring out all the dainty and

HE GENERAL rules for the piccolo THE GENERAL rules for the flute. But, are also applicable to the flute. But, in addition, flute players have more effective solo work and are splendid substitutes for string parts. Special study should be in bands are scarce. Curiously enough, it made of the harmonic sounds of the first must be remembered that these very oboes fourteen degrees of the register, these

Regarding the subject of the alleged superiority of the wood over the metal flute, Since the eleventh century, band music it has been proven that the principle of has had time to improve; but it is really good tonal qualities is due to the make of the bore and not to the material employed. present high degree of perfection, both as This is exemplified by the almost universal to instrument builders and players, has use of the metal flute in the largest sym-

THE MOST brilliant and resourceful instrument of the whole band is the clarinet, to which is allotted the brilliant, light and nimble work of all compositions. Great care and attention should be given ments and with music becoming a more to obtain the greatest effectiveness. Many and more vital part of everyday life, there players are of the opinion that the interis no reason why we should not strive for changing of the Bb to A barrel has no still higher achievements. This in view marked effect in the pitch, but they are of the fact that such composers as Holst, entirely wrong in this surmise. A little Coates, Respighi, Ravel, Busch, Sowerby, thinking will convince them that the en-Grainger, Gilson, Hadley and others of tire middle register is thrown out of tune like eminence are now writing for the by so doing. This mistake is made usually by a player who is told he is out of tune or possibly on account of a cracked barrel, To carry on with his playing, this man will make this interchange, assuring himself that everything is quite all right.

The most important part of the instrument is the mouthpiece, and the best is double reed family, is also of immense value in obtaining the proper balance of not as good as could be desired, although Let us consider the care and treatment there is no reason to be without a good one to-day. It is to the benefit of the player to secure the best obtainable on the proper care in preparing reeds is absomarket, as a good mouthpiece is sure to lutely essential.

general use; but a movement has been started to replace it with the C piccolo be neglected. The addition of one or two which will be a decided improvement to each of these incomparable instruments is the tonal quality and pitch. The danger to be highly recommended. Any soprano portant and desirable. Its neculiar timbre sign should be used regarding this instru- or Bb clarinet player will manage to hanmakes it necessary in both band and orment, as this cockerel can crow over a dle either of these with some careful pracchestra, and, in fact, in every concert large and blasty organization if he wants tice. Like the flute and piccolo, the Boehm organization. Too often the bassoon is looked upon as the "buffoon" of the or-

Oboe and Cor Anglais

A great deal of troble is experienced hrough so many players paying little attention to pitch, which is very hard to lected up to a few decades ago but are master particularly on this instrument; now being put into their right place. The constantly in tuning. Once set, this should is assigned delicate and feminine solo passection should be used. Study should be graceful touches of the composition. I Jancourt or the seventeen key system of made of the practice of dual and triple should like to insist on the inclusion of at the French and German makes is very

this instrument is neglected to the detri-

The English horn, better known by its in the selection of them, as a poor "pipe" French name, cor anglais, another of the will spoil the best of instruments.

J. J. GAGNIER

Lieutenant and Director of Music

Montreal, Canada

Careful study of the fingering and the

Bassoon

THE BASSOON, still another member of the double reed family, is most im-

chestra, but this is a libel and should be

discouraged by all directors of music, who

should also stress its proper place and

Up to recently, players have found the

value as a dignified and important member

mastery of fingering quite difficult, espe-

alter such fingering to obtain as near per-

fect pitch as is possible. The Heckel, the

Jancourt or the seventeen key system of

of the organization.

As the mouthpiece is to the clarinet, so ment of the color and beauty of the com- is the "pipe" to the bassoon (also the English-horn). Great care should be taken

Saxobhones

AS THE saxophone is a quite recent revival and so much literature is circulated regarding the easiness of learning this instrument in a very few hours and of obtaining a position in a so-called band after one home lesson, and as practically every fourth youth owns one, it seems unnecessary to enlarge on this instrument. But withal, the weird sounds that are heard daily are not the true outpourings of sane players but more of agonized souls wailing for "what might have been" if they had practiced property. Nevertheless, this instrument in the hands of a competent and serious player can produce tonal qualities of real beauty, but it is to be regretted that so few players take the trouble to produce

It would be of immense value to the conductors, if they would encourage the proper study and technic of the saxophone

should be a good pale yellow in color; the spotted cane is not to be trusted. The grain should be straight and the thin end hould not warp when moistened. Never scrape a reed with glass. Many a sore lip has generated in this way since the best edged glass will leave small particles and injure the lip when in contact with the reed. A sharp knife or a weed called "shave-grass" or "presle," this latter preferably, for single reed, should be used. For the double reeds the knife only should be used. Clarinet reed should be scraped, but very little at a time and not all over the surface, only about three fourths of an inch from the tip, starting on the sides,

then working towards the center to tip. As for the oboe, the reed should b scraped from about one fourth inch from center to full tip. The same procedure should be applied to the cor anglais reed.

The bassoon reed should be treated in scraping in a way similar to the clarinet. It should be remembered to devote great care to the oboe; -cor anglais and bassoon reeds, as they are much more delicate to handle

One particular point which must not be overlooked regarding the oboe and the cor

(Continued on page 103)

and instill into the player the important part which this instrument can take in the ensemble. Reeds ONE OF the most important factors of good playing for reed instrument players is the proper selection and trim-His Majesty's Canadian Grenadier Guards. ming of reeds. One should choose a well dried cane, though one not too dry. It

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By Dr. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

By HAROLD LOCKE

cording to the best traditions of boyhood, definition. and that the soldiers are victorious.

VALSE LEGERE By Evangeline Lehman

A very graceful waltz which, despite the fact it covers a wide range on the keyboard, lies most comfortably under the fingers. It is suggested that the left hand be pedaled as it is phrased, that is, down on the first beat and off on the second. The right hand should be played lightly throughout the first theme, using just

The second theme in the dominant key is somewhat slower. The theme this time is played with the left hand while the right provides an interesting accompaniment in passing back and forth. As much resonance as possible should characterize the second theme to contrast against the flowing passage work of the first. The dynamics are clearly marked, as well as the metronome guides for the tempos,

OLD PINES By E. A. BARRELL, JR.

This beautiful composition of Mr. Barrell's should be played in the style of an improvisation. The melody first appears in the cello section of the piano against sustained harmonies and pizzicato bass. The treatment should be misterioso, in keeping with the ghostly quality of the poem. The rhythmical line in this music is very elastic. The meter, too, constantly changes, passing from four-four to five-four and then to three-four. Emphasize the climaxes, especially where the composition builds to Grandioso. From this point the mood ends on a broken chord played pianissimo.

GLAD EASTER BELLS By WALLACE A. JOHNSON

This piece opens and closes with a passage in sixths divided between the hands and played in bell style to imitate chimes. A certain blurring with the pedal, if not overdone, is permissible in playing this section. The following part in three-two time is to be played in the style of a hymn. Resonance and legato are most necessary here. The piano should be made to sound as much as possible like an organ. It is suggested that each chord be pedaled separately.

PIERRETTE'S DANCE By Louise C. Rebe

Miss Rebe has called to mind the ever lovely figure of Pierrette to title this graceful little Air de Ballet. Remember the lightness of her dancing feet, in playing the little rhythmical figures of the right

F minor. The right hand groups are to serving the same rhythmical pattern as the be rolled off while the left continues stac- first, is in the sub-dominant key and is cato. The battle scene is to be played played with less tonal intensity than the forcefully, with heavy accents. The piece first theme. The success of the performends with the cavalry theme, showing that the Redskins have "bitten the dust," acro of this number depends upon lightness in partnership with sharp rhythmical

SHRAPNEL By MILDRED ADAIR

Here is a brand new title for a piano piece and one which should appeal to the imagination of young students. The passages in thirty-seconds divided between the hands should be made to zip up the keyboard in a manner suggestive of flying shrapnel. Needless to say, these runs should be rolled rather than fingered and should approximate in sound as far as enough finger action to give sparkle and possible the glissando passages which make their appearance later. In playing glissandos it will be found advisable not to sults. The flesh below the finger nail should not be allowed to touch the keys; otherwise a glissando may prove as disastrously uncomfortable as gliding down the old cellar door.

DANCING SPARKS By WILLIAM SCRIBNER

Mr. Scribner's sparks dance in triplet groupings throughout this piece. The right hand employs finger legato while the left does a bit of dancing on its own from the low bass notes to the upper supporting harmonies. Clean finger work is absolutely essential to a spark-like performance; wherefore it is advisable to practice this piece at first quite slowly with well raised fingers, later rc 'ucing the finger motion as speed develops.

BELLS OF OLD ST. PATRICK'S By VICTOR RENTON

Playing chimes on the piano is a real drops in intensity until the final ritardando thrill for youngsters—and for some children of a larger growth, too, for that mat- key of the relative major. ter. Here is a piece with the chimes all written out and ready for them. Play as indicated with the pedal held down throughout. Give the left hand more

which should be played with shallow touch the overtones, so striking a characteristic sixteenths which appear in the right hand A typical boys' piece. It opens with a and rolled rather than fingered. Due at- of bells. The melody makes its second ap- are to be played in sprightly fashion, but war dance, the tom-tom bass played staccato against the melody in the right hand in measures 8, 12, 16 and 20. Release the after which follows a short section played qualities of stateliness and grace as in which alternates staccato and legato. The pedal exactly as marked; it helps fortify religion. Then the D.C. sign points one separable from the minute cavalry arrives for the fray in the key of the rhythm. The second theme, while prering out once more; and so to Fine.

ABOUT THE SHIPS AT SEA By JAMES ROGERS

effect play the two-note groups in the sin al Fine as indicated. right hand with the drop-roll attack-that is, drop on the first eighth and roll inward and upward in playing the second. The rocking motion, of course, is intended to imitate the gentle rolling of a ship at This gentle rocking motion persists throughout the piece, as apparently no storm is encountered. The second theme on the part of the performer, since each is in D minor and is built for the most voice moves in counterpoint to another. part on broken chords.

EXCERPT FROM CONCERTO, Op. 54 By ROBERT SCHUMANN

The Schumann concerto is unquestionably one of the most beautiful ever written its own significance. A most beneficia for piano and orchestra. This excerpt is arranged to include both piano and orchestra parts. Play the introduction with much fire and sweep. The word "sweep" may here be taken literally, since the two chords-the sixteenth and the following eighth-should be played with one sweep of the arm throughout the introduction Follows then the first theme, quiet but very resonant, with a little emphasis given the upper notes in the right hand. Beginning with the last half of measure eleven the theme lies in the upper voice of the left hand, ornamented with the right hand figures in groups of five which should be rolled and thrown off. Be careful to observe the phrasing in the section beginning measure 24. A climax is building in this section and reaches its apex in measure 33 (last half). In the original this is the tutti played by the orchestra. Phrasing is again of utmost importance in the section beginning with measure 40. The rhythmical swing is dominated by the two legatos followed by two staccatos which keep up a constant alternation. The excerpt closes with the first theme heard this time in the

MINUET ANTIQUE By G. KARGANOFF

This is a very interesting piece for piano

prominence than the right, since the melody written in minute form. The first them really lies in the upper notes of the left is to be played non legato and with all

INTEREST, ALWAYS INTEREST

Dr. Thompson's department will, we are sure, be carefully preserved by teachers who in the future will use the pieces he describes. The teacher's first obligation, in giving a piece, is to surround it with information which will make it absorbingly interesting. Interest, always interest!

hand, especially the groups of sixteenths hand. The right hand chords are built on possible grace. The five-note groups of not hurried. It is well to keep in mind the

Beginning with measure seventeen let the legato make marked contrast with the staccato which has gone before. At measure 25 the first theme reappears, heard this time in the key of the relative minor. The Mr. Roger's text reads, "Not too fast, third or trio section lies in the key of E with a rocking motion." To obtain this flat minor, tonic minor, after which of E

SARABANDE IN E MINOR By J. S. BACH

This Sarabande is taken from the "Fifth English Suite for Clavichord." It is in polyphonic style like most of Bach's music for the clavichord and calls for nice control independently, yet both blended to form a perfect whole. Aside from its beauty, Bach's music is most interesting from the structural standpoint since it is absolutely perfect in form, each and every note having practice would be to play each voice separately before playing together. This procedure has a direct bearing on the performer's conception of the work as a whole

By WILLIAM HODSON

In this number Mr. Hodson has presented an intriguing example of legato playing for young students. When properly bound together the passages give a drone effect suggestive of humming wings.

In the second theme, measure 20, the left hand plays with sustained legato while the right tosses off the two-note groups which are slurred.

PUSS! PUSS! PUSS! By MANA-ZUCCA

A Grade 1 piece descriptive of its title. Be sure the first two quarter notes are played staccato, followed by an accent on the third beat. The groups in eighth notes are to be played legato.

HIDE AND SEEK By MANA-ZUCCA

Another Grade 1 piece, this time in legato. The tempo is slow, and since the patterns are obvious this piece is well adapted to rote teaching.

MARKET DAY IN KERRY COUNTY By BERNICE ROSE COPELAND

A piece with the Irish flavor which makes it appropriate for programs or lesson assignment about the date of St. Patrick's feast. It is written in jig style and is to be played in a lively manner Good finger work and care not to blur with the pedal are necessary for an acceptable performance of this little number.

RETURN OF SPRING By M. L. PRESTON

The title suggests naturally a certain freshness of interpretation for this piece The first theme is in G major, the second in the dominant D major, and the trio in the sub-dominant C major. Notice that in the trio the theme lies in the left hand.

MARCH 1934 Page 161 THE ETUDE



THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A. PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published

Values of Notes

A pupil of six is having a difficult time learning note values. Can you suggest some book which emphasizes this subject?—H. B.

Give the pupil plenty of drill in counting and tapping out simple rhythms from hearing you play them. After she has learned to count the following rhythm, for instance, with a distant accent on each first beat:

4 1 1 1 1 1 1 1 1 1 1 199199999999

she may apply it to the complete rhythm of Pitty Patty Polt (See "Playtime Pieces for Children," by F. Flaxington Harker). For additional work along this line I refer you to "Spelling Lessons in Time and Notation," by Mathilde Bilbro.

Advertising for Pupils

Advertising for Pupils

I have taught plans for a number
of years in a large city, but, as a
man one bright with my percent in
an ease bright with my percent
to procure pupils
to procure pupil

With eight pupils you have a good start; and by such methods as you sug- the music that you give her the sooner she gest you ought to increase your class will be through with it.

The report cards seem to me an excel- and try to give her pieces which she will lent device. For the talent test, I advise you to hear each pupil play by himself, marking him on the following points, with one hundred per cent as the maximum for each, finally dividing the total by six. Re quire him to play music which is well within his grade and which (except in the sight-reading test) he has sufficient opportunity of studying.

- Data for report cards: Accuracy of notes
 - Time and rhythm Phrasing
 - Tone-quality 6. Sight-reading

Any reputable printer ought to be able to furnish these cards for you, if you explain to him exactly what you want,

You are devoting more time to piano practice than is good for your health. I advise you to spend an hour or two of this time in outdoor exercise. The "Well-Tempered Clavichord" fur-

nishes a splendid background for any advanced piano work.

You ought to be able to teach in an institution providing, of course, that you can secure such a position, which is a difficult probably enjoy. If a piece progresses ing, trusting to your growing class of pupils to do the rest!

Staccato Gouch, Pleasing Pieces

1. I would like to know a simple method of explaining and teaching the "staccato touch" to beginners.
2. I have a pupil who wants to learn only the pieces she likes, which I think is all right to a certain extent; but the teacher wishes to give some pieces to benefit a pupil. What would you suggest?—M. M.

1. Explain to the pupil that a tone is staccato when it ceases the instant that it is heard. To cultivate a staccato touch, let him place the fingers of his right hand on the keys: Middle C, D, E, F, G. Now let him sound the C by pressing the thumb quickly, straight down into the key. As the latter is sounded, the pressure should be released, so that the finger rides instantup on the key, finally resting on top of it. Play each key twice in this way, thus:

63772 1972 1972 1972 1972

6012 072 072 072 072 072

Other five-finger exercises may be treated

in this way, as you like.

2. A pupil is of course more likely to practice well music that is pleasing to her. But I should impress on her mind that you are the Doctor and that the medicine which you give should be taken according o directions, whether it tastes good or not. Also tell her that the harder she practices

Meanwhile, however, consider her tastes

by itself. From this, gradually build up phrases, and finally complete musical sentences. It is better to work in this thorough fashion than to memorize by ear, which often involves many inaccuracies of A System of Geaching

1. Children in the first and second grades are taught singing plan pupils be thus occupied may be also always as a separative pool, yet of whose are as especially good, yet of whose studied for nearly three years. Should her memory work be mechanical or based on careful analysis of the piece assigned —3M. E. H.

1. Rote-singing, excellent for vocal

work, has little to do with piano study,

which is necessarily occupied with the reading of notes. Hence I should em-

phasize note reading from the time that

2. Several mental processes are in-

volved in memorizing piano music, of

which the most effective and accurate con-

sists in memorizing the finger motions.

Begin with short sections-perhaps with a

measure, a half-measure, or even, in com-

plicated music, with the part for each hand

piano study is begun.

A System of Oceaning
I would like your opinion about
my system of teaching, which is as
follows:
System of teaching, which is as
John M. Williams "Very First
John Lissons and the type books
student into Duvernoy's "Ecole
Frimaire," then his Op. 120, then
Caserny's Op. 130.

Luss Williams' "First Year at the
Plano," then directly Duvernoy, and
so forth—M. H. J.

The value of such a system depends on thing to do in these days. Put your chief badly and is evidently ill-adapted to her (1) whether the music which you use is efforts on your own piano study and teach-fingers or her mind, don't push the matter really good; and (2) whether it works well too far, but quietly lay the piece aside with the pupils. Evidently from your exwithout insisting on the finishing touches. perience you can answer "yes" to both these questions. It is wise to have a system of instruction that you can rely on for Rote Singing. Memory Work general use; but I should always be ready to try out other materials and to substitute them on occasion, if such a procedure is conducive to variety or interest. For the small beginners, for instance, the book, "Music Play for Every Day," is particularly attractive and may be followed by "Happy Days in Music Play."

Stiffness in a Single Wrist

Shiffness in a Single Wrise

I have a problem that is causing
me considerable trouble in any playme considerable trouble in any playactive and the second of the secon

If you find it difficult to relax both wrists at once, try practicing with one hand at a time, perhaps for a week or two. There are a number of pieces written for a single hand on which you might work, such as Scriabin's Nocturne Ob 9 No 2 When your feeling of relaxation is complete, try introducing the part for the other hand perhaps for only a few measures at a time, stopping as soon as a sense of stiffness is felt. Stiffness of the wrists is fatal to good playing, and I should never allow it to occur or to continue if it ap-

It is a good plan to test the condition of your wrists frequently by holding down one key at a time, meanwhile repeatedly raising and lowering the wrist as far as it can possibly go in either direction.

Hands of Small Compass

There is considerable music of high grade, such as the Rondo which you mention, which is perfectly practicable for small hands. I may mention especially J. S. Bach, "Two-part Inventions" (nearly all of them); K. P. E. Bach, "Solfeggietto"; Mozart, "Sonata in C Major" Schumann, "Album for the Young," Op.

68 (containing many charming bits). For technical work, I refer you to Le moine's "Fifty Juvenile Studies, Op. 37." which are written especially for small



CHRISTOPHER WILLIBALD GLUCK AT THE COURT OF MARIA THERESA

FASCINATING PIECES FOR THE MUSICAL HOME

The Problem of the Baby Violinist

By Ellen Bernhoft

has it become at all common to lesson now." commence the study of music be-

It is, perhaps, more common to start self with the violin, the next thing to do young children on the piano, but it has been demonstrated, also, that a child of three or four can make splendid progress in the study of the violin. This instrument, indeed, is to be had in sizes suitable for very tiny children. We are all more or less familiar with the three-quarter, half, and even quarter size violins, but there are also the eighth, sixteenth, and thirty-second sizes. These are not toys but small sized instruments, perfect in every detail.

Shirley Louise, before the age of three,

showed an unmistakable desire for a violin. She would stand beside an older sister during the latter's practice period and saw away with two sticks, sometimes for the greater part of an hour. Santa Claus brought the "little fiddle"

(an eighth size) and lessons were com-menced when Shirley Louise was "half past three," under the weekly supervision of Professor T. To Mother was dele-gated the daily practice-lesson for teaching Baby the proper position of the instrument, and the basic fundamentals of music, and further carrying out the instructor's direction's regarding technic

The first lesson consisted of the child's learning to print the letters E, A, D, G, the names of the open string notes of the violin. At first, she tried with Mother guiding the little hand, but very soon she formed the letters readily, by herself. E was the straight post, with one, two, three lines; A was the roof of a house, with a cross-piece nailed across the front; D had a straight back and a little round tummy; and G started out to be a round ring, but changed his mind, and decided to stop and build a table. These were the associations used with each letter. A blackboard proved invaluable for making illustrations.

The next step was the introduction of the staff. But this was not done until Shirley Louise was able to print any of the four letters as soon as called and name them readily whenever she saw them. She soon learned to recognize these letters on signboards, calendars and papers,

Where the Notes Live

SHE QUICKLY learned that the staff is composed of five lines and four spaces, pretending that the lines and spaces were streets, with all the E's living in the fourth space, the A's in the second and so forth. A whole note was drawn in the fourth space, and Baby was told that this was E's house. A tiny letter "E" was printed inside the note. Thus, A's house was a whole note on the second space; D lived in a little "whole-note-house" in the space below the staff. And then Mother had to make steps (the two ledger lines below the staff), and G was put in his little house in the basement.

During the time our little student was being taught this blackboard work, she was also becoming familiar with the violin. She learned to name the different parts: scroll, bridge, finger-board, tail, pegs and so forth, as they were pointed out to her, and also learned the names of the strings and to distinguish their different sounds.

All this was as interesting to the child as any game that might have been devised, and several times during the day

After the child progressed thus far with

fore the average age for entering school. the blackboard work, and familiarized herwas to have her associate the notes, E, A, D, and G, on the staff, with the strings on the violin. So Baby was taught the proper position in holding the instrument, the placing of the right hand thumb against the side of the finger-board, and the picking of the string whose "little house" (or note) appeared on the staff, counting 1, 2, 3, 4, for each note. While Shirley Louise was learning the picking position, great care was taken to keep her left hand position correct. The accomplishment of this aim was materially aided by a little glovefinger tacked to the neck of the violin, in which was inserted the thumb each time the instrument was taken up.

In order not to tire the little student by too long periods of work with the violin, the black-board work was alternated with the use of the violin, the danger of fatigue being thus eliminated.

The next step was the introduction of half notes and quarter notes (blackie notes, we called the latter) with their time values; also the whole, half and The following little diagram made the time values of the different

eighth note was introduced.



two for the half note, one for the quarter note and only one-half an apple for the eighth note. Baby once remarked, "The little black kitten looks just like my blackie notes, when he puts his tail up; so we can call him "Blackie Note."

The measure bars were "fences" divid-ing the staff into "yards" and so many "counts" had to stay in each yard, according to the time signature, whether common time, three-quarter, or whatever it might "Fifty Easy Melodies for the Violin,

Book 1," by John Craig Kelley, is excellent for the young pupil, starting as it does with the open strings and in a gradual bringing in the first, second, third, finally, the weak, little fourth finger. In teaching the number designation of

the different fingers, Mother found it ex-pedient to draw smiling little faces on the little finger nails, thus giving to each little



"Which is the G String?"

XLY WITHIN the last few years she would say, "Mother, let's do my notes casy to understand, even when the finger a separate identity, as his name was first, second, third or fourth. The corresponding numeral was used also. Of course, little Mr. First Finger's job was to play A on the G string, E on the D string, B on the A string, F on the E, and so on with the other fingers in turn. All this was absorbed very, very gradually, and yet, almost before one realized it, little first, second, third and fourth fingers had learned to stand straight on their little tips, on the different strings, and these new notes were introduced upon the staff and their names as easily learned and recognized as the open string notes had been

The Strings Welcome the Bow

A GREAT event was the introduction of the bow, with very special attention to the proper positions of the curved thumb and the placing of the fingers of the right hand. The practice of holding the with the left arm at the side, and drawing the bow straight from the frog to the tip developed flexibility in the little wrist and good tone quality, as well as the necessary strength in holding the instrument,

From the very beginning, Shirley Louise learned to sing her little pieces and has associated the notes with tone, enough anyway to succeed quite well in singing simple melodies by note. She listens carefully to intonation, and the little fingers respond quickly when she detects a tone off pitch. It is surprising how the little violin has developed tone quality, in response to the use it has received, and, incidentally, through the substitution of an aluminum I string which Sister discarded from her ful size violin, in place of the gut D which was on the small violin.

Atthough Professor T. insists on her counting aloud, when practicing, Shirley Louise has a well developed sense of rhythm and seldom makes a mistake i time, even when playing a piece with the piano for the first time.

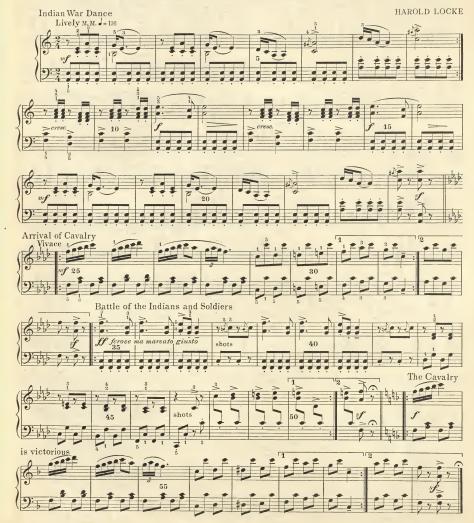
Her Own Songs SHE THINKS that every piece must have a meaning; and a story, real or

fancied, goes with each one. She thoroughly enjoys having Mother sing the words to Flow Gently Sweet Afton, and asks countless questions about "My Mary" and the "murmuring stream." She is intensely interested, also, in the story of John Howard Payne's Home Sweet Home, and the association of My Country 'Tis of Thee with the love of our Country and our Flag. Her own imagination supplied beautiful little themes for Prayer and Evening Song. The other evening, while watching the sunset tint the sky with crimson and gold, which faded into the softer shades of pink, she sang Evening Song over and over, then confided to her mother that the last long soft F# was just "When the sun went to bed." It was interesting to note Shirley Louise's reaction when taken to hear the high school orchestra concert. She watched the violins to the exclusion of everything else. Then, this four year old criticized the position of one of the second violins, and scored another for not using his bow properly!

In less than a year of study, this child of four has equalled the progress of many older children, plays a great many little (Continued on page 198)

ATTACK OF THE REDSKINS

Here is a descriptive Indian number which boys in particular will tackle without any urge on the teacher's part. Crade 3.



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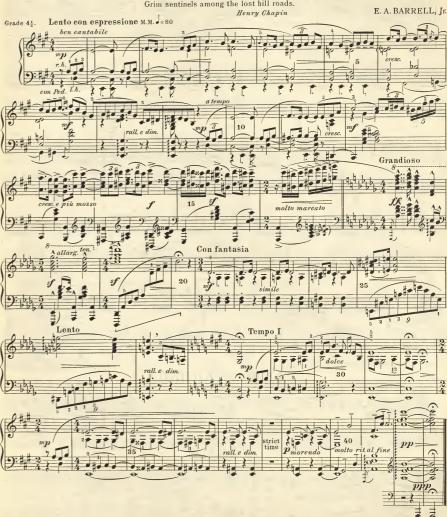
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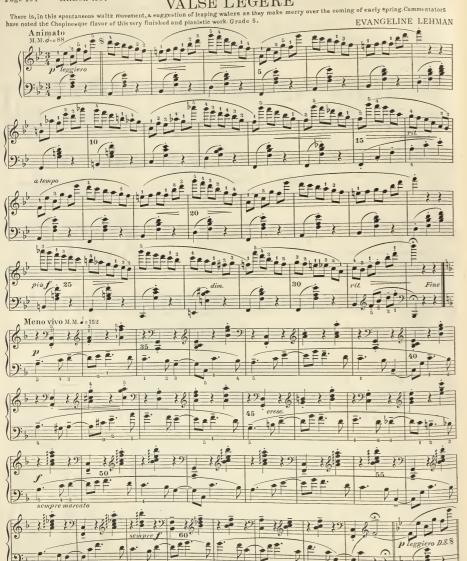
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OLD PINES

Permanent and ancient pines along the sky Silently stand with rugged arms outspread; Serene grey ghosts, defiant and alone, Grim sentinels among the lost hill roads.

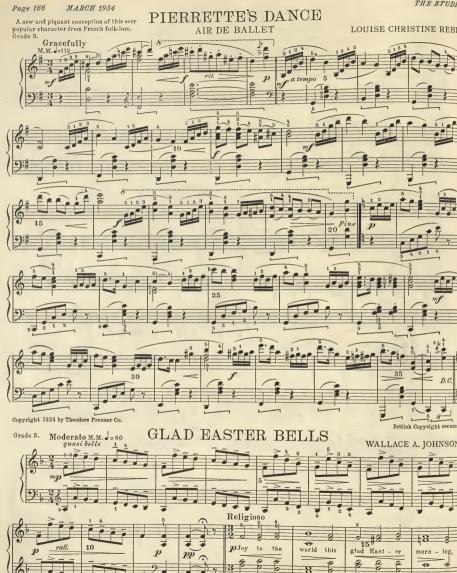




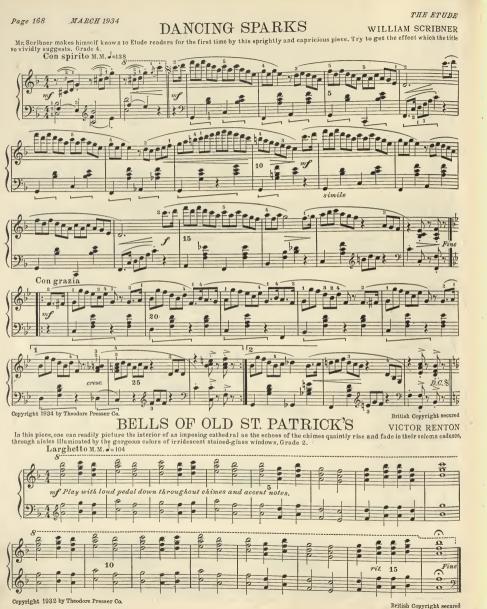
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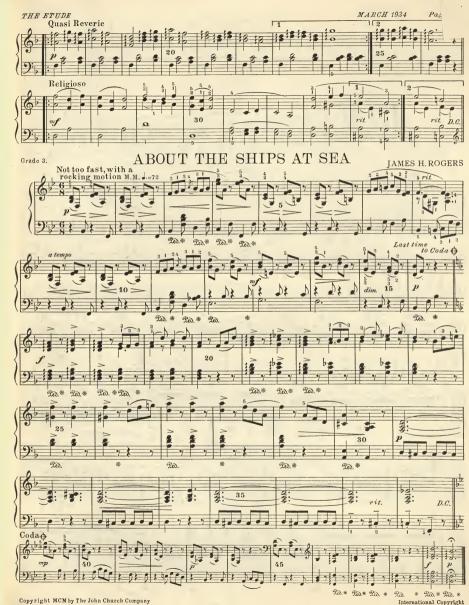
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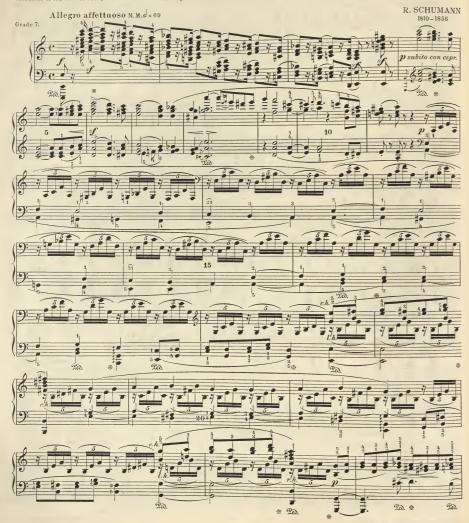


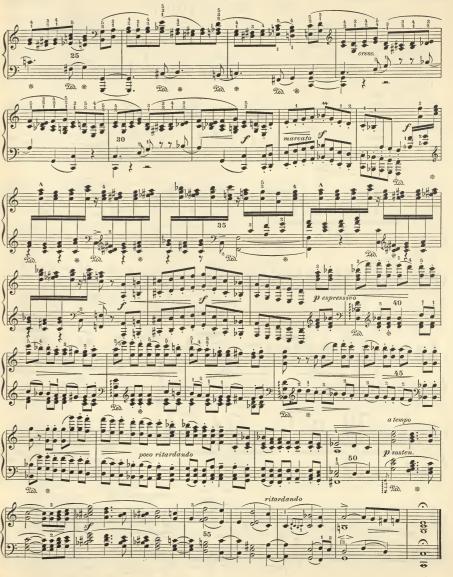
MASTER WORKS

EXCERPT FROM CONCERTO, Op. 54

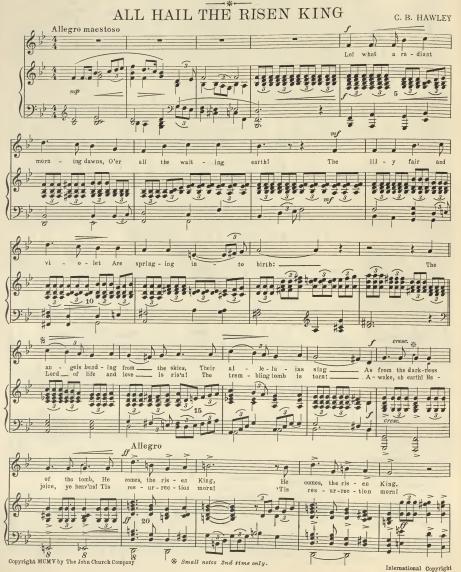
Known as the tone-poet of the romantic school of composition, Schumann gave to this period a new and most original piano style.

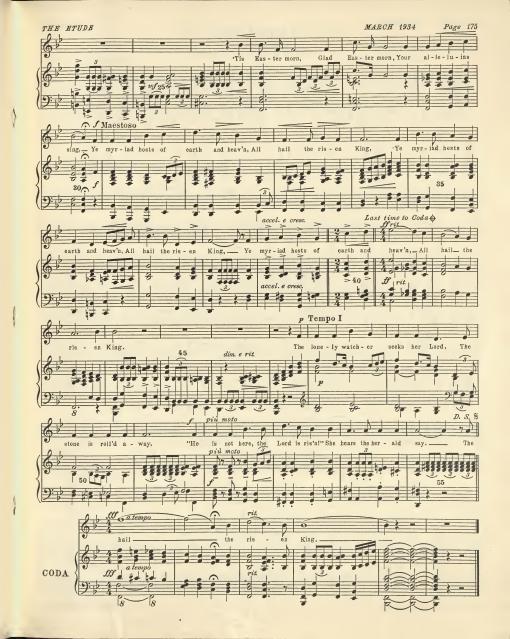
The Concerto in A mino; from which this excerpt is taken, has found a permanent place in the repertoire of piano virtuosi because of the noble character of the themes used, and the extreme brilliancy of the work as a whole.







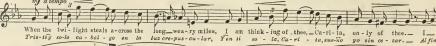




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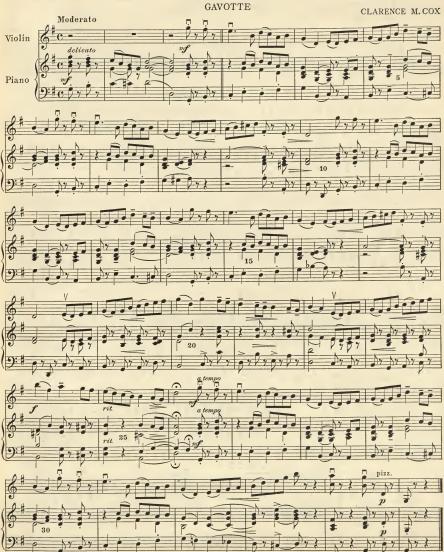
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MY LADY'S BANDBOX

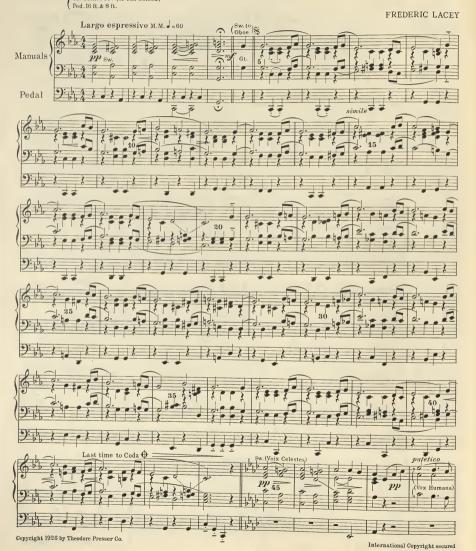


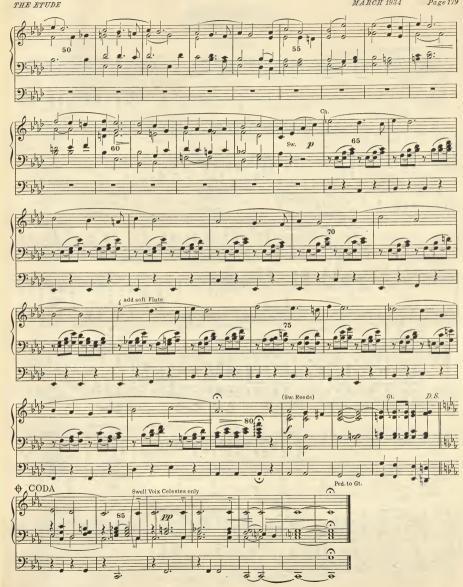
THE ETUDE

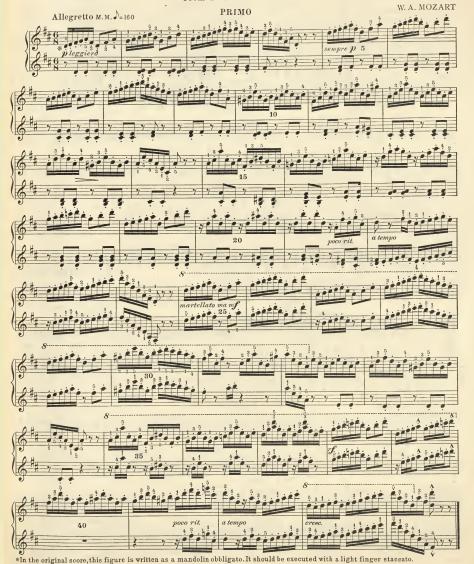
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Sw. Voix Celestes (coupled to Gt.) Gt. Diapasons 8 ft. Registration: Ch. Orch. Oboe (or soft Gamba)

ELEGY CHANT SOLENNELLE









Allegretto M. M. J. 160 SECONDO W. A. MOZART
Site 6 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
poco rit. a tempo poco rit. a tempo
The melody should be well brought out and sustained; and the accompaniment light and staccato throughout.

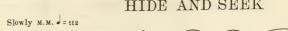
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Grade 1.

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MANA - ZUCCA, Op. 134, No. 1,

















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Tempo di Valse M M J.= 76

Grade 2.

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ALL HAIL THE RISEN KING Easter Song

By C. B. HAWLEY (Vocal)

The church soloist will find a ready use

for this vital Easter song by C. B. Hawley. In the medium key, as here published, it is open-string tones. suitable for the singer with an average vocal range.

The first verse should be sung forte, in a broad tempo, not too fast. At measure 8, sing mezzoforte. Observe the crescendo from forte to fortissimo, measures 18-19. The Allegro, measure 20, indicates a faster tembo, and Maestoso, measure 31, a broadening of the movement. Note the accelerando e crescendo, measure 39, and ritardando from measure 41 to the end of the

At Tempo I, sing softly to measure 51, where forte is indicated and the tempo is faster. At D. S., return to measure 14 and continue to the end of measure 41, indi-

cated by the sign⊕; then skip to the Coda.

The use of the rei*erated melody note G, measures 18-19, is the composer's way of interpreting the spirit of the text, "As from the darkness of the tomb." For the second verse, however, the small notes should be sung.

> CARITA MIA Mexican Rancho Love Song By THURLOW LIEURANCE (Vocal)

A new song by the composer of By the Waters of Minnetonka is an event for the attention of singers everywhere.

Relinquishing for the moment his interest in Indian themes, Mr. Lieurance devotes his genius to the music of Old Mexico. Carita Mia was conceived while the composer was visiting near Agua Calienta, Mexico, during a recent summer sojourn, and is in the pure Mexican style. We predict that this appealing rancho love song will win many friends.

The Spanish text is by P. de Montoliu; the English version, by Jay Media.

Sing the verses mezzobiano, in an impassioned manner. Note the fermata, or "hold," in measure 10, and again, measure 12, the latter approached by a rallentando and diminuendo. The refrain is marked mezzoforte. Particular care should be taken in observing the crescendi and decrescendi signs, which interpret the rising and falling cadences of the melody. Note the rallentando and pianissimo at the close.

> MY LADY'S BANDBOX By Clarence M. Cox (Violin and Piano)

Exceptional music of an easy grade is found in this Gavotte from a set of first position pieces called "From an Antique Shop." The dainty grace of the melody notes cued in this part, however, are for and the classic mold of the harmonic setting are mindful of the period of Havdn

using short strokes of the bow. The first each time they occur. Use very little bow the hold (^)

on the single, legato eighth notes, with a loose wrist motion. Observe the crescendo to forte at measure 23, followed by ritar-dando, measure 25. The a tempo marks the return to the first theme.

The pissicato notes at the close may be plucked with the left-hand, since they are

> ELEGY By FREDERIC LACEY (Organ)

Chant Solennelle, which is the secondary title given to this composition, means sim-ply "a solemn song." The spirit of the music itself, however, rather emphatically depicts the even tread of a marche functore.

The indicated registration is to be taken as merely suggestive, and the organist should try out various combinations until a satisfactory effect is obtained from the individual instrument in use.

Play the four measure introduction with both hands on the Swell organ. After the hold, both hands should transfer to the Great coupled to Swell. Care must be taken to sustain the dotted half-notes of the melody, which is written in octaves between the hands, while the accompanying chords are struck. Use a semistaccato or detached touch for the chords and pedal notes throughout this section. The second section, beginning at meas-

ure 45, should be played with both hands on the Swell. The Vox Humana is indicated at measure 49. From measure 65 the melody (right hand) is played on the Choir organ with Oboe or soft Gamba stop. Hold the tied notes as indicated in the left hand accompaniment for the de sired sustained effect. Add soft Flute to the Choir registration at measure 73 Measures 81-82 are played with both hands on the Swell (Reed stops only) and at the second beat, measure 83, both hands transfer to the Great, in preparation for the

> STRUTTING OUT By IRENE MARSCHAND RITTER (Orchestra)

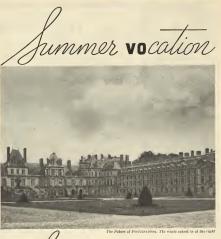
Special honor is accorded the drummer in this little novelty dance for advanced orchestras. The "traps" included in the scoring are Indian Drum, Cow Bell, Gong, Siren, and Cymbal, in addition to the usual Bass and Snare Drums.

The solo violin part is moderately difficult and requires considerable dexterity in the higher positions. The syncopated rhythms occurring in certain measures are "tricky," but are similar in all melodic parts and thus will become easier in rehearsal. The B-flat clarinets and cornets supply both melody and rhythm. The C melody saxophone or oboe is largely an obbligato part. Baritone and cello players may use the part for trombone. The small

Before commencing to play, give special and Mozart. attention to the repeat signs, which are Play at a moderate tempo throughout, the same in all parts. Each of the three sections is repeated. At the D. S., return three notes of the opening theme should to the sign \$\(\frac{1}{2}\), which is found after the be played with down-bow in the lower half, two measure introduction; then play to

"Wherever there is good music there is harmony. Wherever there is harmony there are good citizens."

-I. HAMPTON MOORE, Mayor of Philadelehia.



ONE GLORIOUS TRIP

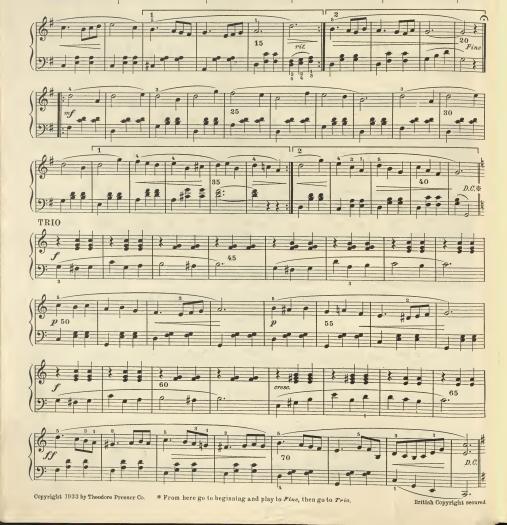
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RETURN OF SPRING



THE SINGER'S ETUDE

Edited for March by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself



The Inner Principle of the Geaching of William Shakespeare By Homer Henley

VERY CELEBRATED London muscles, and for them as a whole, to every perfect trueness of every one of her notes note, then the resultant tone will be a bad

seemingly incontrovertible statements from the tone he makes cannot be rightly prothe pen of an authority great, at least in his duced, for his larynx muscles have assumed own department of music, but one which, the F-sharp position directed by his brain, on examination, fails to bear out fully whilst his actual voice has sounded quite its claim. For there have been many of another note, either above or below this the world's most celebrated singers whose F-sharp. On the other hand, if the voices justify the appellation of greatness, singer's brain telegraphs any given note to yet whose singing has fallen lamentably the larvnx, and if the voice begins that short of being true to the pitch, not once, note exactly on its proper pitch-level, then but on innumerable occasions. There are, the sound produced will be a perfect tone, for instance, Amelita Galli-Curci, whose and for two reasons—the first being that off-key singing has been for years the exact muscular coordination has been target of music critics, and, too, the latest joined to true pitch, and the second being dazzling coloratura, Lily Pons of the that this stated coördination has brought Metropolitan Opera House, whose tones about perfect freedom of all regions resink below the pitch with dismaying fre-quency; and the names of others than these

At the time that I first went to Engwill no doubt occur to the reader.

A voice may then be a great voice and I took with me my well-thumbed copy of case in many instances.

"Seek the Source"

THE RESPONSIBILITY for this defection may lie in one of several causes. It may come from congenital inaccuracy of ear, from habitual inattention to the just level of pitch, from some physical ob- where before I had seen but the platitudes struction or abnormality in the vocal or of vocal tradition. The essential principles resonating region, from improper breath- of all the old Italian masters' teaching ing, or from wrong vocal training; but, were incorporated there; but modern eyes whatever the cause, the fact remains. None the less, Sir Frederick Bridge touched the heart of one of the most significant of contained in the gentle modesty of their those few great truths handed down to us simple statements. It had needed another by the marvelous old Italian masters of master to uncover these truths for me; and, bel canto—that truth on which was to my everlasting gratitude, I found him grounded the foundation of all the teaching in William Shakespeare. of Lamperti the Elder, and that of his genius pupil, William Shakespeare-the science of tuning the voice.

very bull's-eye of the note, so to speak- tuning the voice brought simultaneously then it must follow that the tone so pro-duced will be mechanically perfect. And its management, and the inevitable placejust so simply is brought about one of ment of the voice for resonance, concenthose immensely important but little known tration and beauty-these qualities, as a scientific adjustments which, if rightly matter of fact, unlocking every bar to managed, brings the physical units of the vocal freedom. This device, which Shakevocal apparatus into perfect alignment with speare learned from Lamperti the Elder, the tone intended; that is, the falling into falls little short of the miraculous in placmicrometer-measured position of the amaz- ing the voice in those regions of the head ing muscular machinery which supports where the choicest of singers find their and surrounds the larvnx.

Nature's Mechanical Precision

justment for every one of those as anything well could be.

still be subject to lapses from the true tone his book, "The Art of Singing"-a copy level? Unfortunately this has been the that I had studied for nearly fifteen years. I thought I knew that book pretty well, But when "The Master," as his students called him, began to unfold its inner meanings, I changed my mind. Each familiar line-each word, almost-was a treasure-box opened to my understanding,

land to study with William Shakespeare

Finding the Tone Center THE VERY FIRST principle he

science of tuning the voice.

This science rests on the premise that if
This science rests on the premise that if
The science rests on the premise that if
the singing voice be tuned with unerring
"tuning the voice"; and on this principle
it is in its proper geography.

Precision into the center of the note—the great tone, thereby producing a bell-like sound resounding and swirling in the post-Acture's Mechanical Precision

THERE IS a delicate exactitude of ad
commercially "nasal" tones of the studios

Now this vocal principle declares that on the sound of L, which shall be prelimorganist, Sir Frederick Bridge, once semitone in the scale of the voice; and if all desirable conditions will be brought inary to Lah. This brings the tip of the A said, "I have closely studied all the the voice fails of its duty in bringing to into being, if the voice be first tuned in the tongue to the roof of the mouth on an great voices of my time. The secret of the muscular position of a given note the Mme. Patti's power was in the exact and true tone intended by the brain for that Loh is the most favorable for the exercise; as in cool. Let the tip of the tongue refor, if it can be produced without moving main in that position whilst continuing the -absolutely and fully true to the uttermost one, wrongly produced. For example, the lower jaw, then the throat is auto-introductory sound, until the desired tune-

Here steps in the act of tuning. Suppose the note A be struck on the piano. breath-pressure, into the final Lah. Re-Let the singer listen attentively to the note



WILLIAM SHAKESPEARE

sounded and then try to parallel its pitch with his voice; but let him not be satisfied with the first result, for bringing the voice exactly into tune with the instrument requires more aural and mental concentration than at first would be supposed. As the voice approaches more and more the perfect synchronization with the pitch, the singer will find that, in the striving, the voice has brought itself into the headcavities-just where, he need not attempt to analyze; but he may rest assured that it is in its proper geography, for the

We Learn to "Tune"

THE SINGER will now learn that his perfect tuning of the voice to the instrument has been attained only at the expense of a considerable physical effort in bringing to bear the exact breath-pressure required for exact tuning: for tuning brings the voice into the upper headcavities; and that means resonance; and resonance means intensity; and intensity of tone compels intensity of breath. There is the completed fact. And here follow the details for its accomplishment.

staff. Begin to tune the voice to that G, doubly sure.

Lettings an vocal total greatness suppose a singer wishes to sing an F-sharp, matically opened and the tone perfectly pitch is perfectly established and the lone perfectly pitch is perfectly established and the unimpeachably true note—to sing true."

or a little below it; or he scoops up or be started aright. should the voice spring, with unabated member! The jaw must not move; and try also to keep in mind that a true, generous, whole-hearted, absolute Ah is about the rarest sound to be heard from singers. Listen to yourself! Is it really Ah? Or is it Uh, or Aw, or some hybrid sound unknown to the pure vowel family?

If it is not Ah, it cannot be right: for a true Ah opens the throat; and, if the throat is not open, a true Ah cannot be sounded. Therefore the vowel Ah is the best and ultimate test for a really open throat. How will you know if it really be Ah? Partly by way of your ear, but far more by the magic freedom of the tone, by its incredible ease of emission, and by its unmistakable bell-like resonance that seems to vibrate in waves in the entire bony structure of the head and throughout all the great spaces within the head. This sound is one so full of intense vibration that it may cause dizziness; and many famous singers have told the writer that they become so dizzy, at times, from singing the right tone, that they feel in danger of falling. This very dizziness, then, may be accounted another test of the rightness of the tone.

The Standard for Tone

TOO MUCH STRESS cannot be laid upon the importance of securing the placement engendered by the correct Lah, and something of this importance may be gathered from the fact that Shakespeare's book, "The Art of Singing," has over one hundred pages devoted to exercises on this sound alone. In my long and close association with him, Mr. Shakespeare assured me again and again that the reiterated Loh was his absolute standard for establishing the freedom of the throat and the place ment of the tone-in short, that it was the basis of his method of teaching, and that all this, in turn, was founded on tuning the voice to exact pitch.

After the Lah has been established, the other vowels may be joined with L, as: Le, La (lay), Lih (lit), Leh (let), Loo, Lo (low), Law (lost), Laa (latter), Luh (love). And when these have attained freedom of throat and resonance and beauty of placement equal with the original Lah, then the student may preface his vowel sounds with the consonants M and N, provided the tuning on these last consonants be of exactly the same tone-quality as that set up by Lah; to be assured of which it Commence on G, second line of the treble terpolated Lah's until certainty is made THE ETUDE

At Last We Sing

olden time apparently handed down to pos-AFTER THIS, words and small, slow terity very little in the way of vocal pretunes may be essayed, with the closest cept and admonition; but that "little" really attention to matching all that is produced contained the whole of what they knew and with the perfection of quality formerly experienced on Lah alone. Should this succeed, even in moderate measure, then the stand the truth as they understood itstudent may conclude that he is well on nothing was more important, more revealthe way to bringing his vocal organ as ing, or more fulfilling than the necessitous closely as it can be brought to that stand- rewards contained in the simple rule of ard of tone-perfection attained by the really tuning the voice in the center of every note we sing; for thereby hangs every following The great masters of bel canto of the law of bel canto, or beautiful singing.

What About Nasal Resonance?

By GORDON A. FORY

thought by some listeners to have none of much of it. In fact, the least taint of this it at all. This is largely because of a adenoidal twang is too much. No exalted prevalent disagreement as to what con- emotion, no heroic quality, no noble sentistitutes nasal resonance-a well-picked ment can be conveyed through nasal tone. bone of contention among singers, teachers To speaking voices of such type, playand critics.

into vibration of the air within the nasal or whining sycophants. cavities. In this there is agreement. But when it is asked how this shall be done, there are blue flickerings and electric ing the nasal resonators as that there is cracklings in the atmosphere. Must the too much shutting off of every other breath be allowed to flow into and through resonance and a driving of the tone the nasal cavities and passages, and, if so, to what extent? Or is it better to depend

A Matter of Taste

TO THE QUESTIONS there seem to the resonance of the hard palate and mouth, be no definite answers. If there were, which is a very solid and fundamental there would be an end to contention on resonance. this score. It is not so much a question of right or wrong, good or bad, as of preference. The answer, then, can perhaps be or one such as the right kind of "m-m"

sible to "ah," Now stop the nostrils by be too much of it.

The Wrong Way

NOW, ON THE OTHER hand, use of teeth, hard palate and cheek bones, plates,

STRANGE FACTOR in the con- This tone may be driven out, but it will sideration of nasal resonance is not be amplified. This is wrong nasal that many voices rich with it are resonance; and there can be very easily too wrights give the parts which are to be Nasal resonance results from the setting the weak tools of the villain, to be jesters

If the tone has a nasal quality, it is not so much because there is a too great openthrough the nose. When this happens, it means that the soft palate is lowered and upon the vibration of the roof of the mouth the back of the tongue raised until the (hard palate) to set into sympathetic two organs approach each other sufficiently vibration the air in the nasal cavities above? to send most of the breath through the nose. And, to just whatever degree this is done, the tone is prevented from getting

Tinting the Tone

THE RESONANCE of the nasal better given in another question, "What I cavities should be made auxiliary, not quality do you prefer—one with the kind fundamental. It should be added to chest, of masal resonance which "ng" might give, palatal and pharyngeal resonances, as pigments are added to shade a basic color. More of it may be used in the middle part Here is a reliable test-even though it of the voice; and less should be employed is a very old one. With the lips loosely as the extremes are approached. Here together and the teeth apart, hum a free-lies one of the highest arts of the singer. throated and roomy "m-m" in the middle If this resonance is carried too low, it of the voice. Change as smoothly as pos- weakens the chest register; if carried too high, it eliminates the intensity and brilgently pinching them between the thumb liance which should characterize the higher and forefinger. The tone should continue register. The former is done by too many unchanged and there should be a feeling sopranos, who fear to use the chest regisof vibration throughout the bony structure ter. The latter is indulged in by too many of the nose and cheek hones, as well as at tenors, as well as by some baritones, who the teeth and lips and hard palate. This otherwise might rise above mediocrity. is ideal nasal resonance; and there cannot These should lead the tone higher and straighten it up with a properly balanced mixture of "oo," as all really great tenors and sopranos have done.

The nose is to breathe through, not to N 'ng' in the same manner as was sing through. If it had been intended done with "m-m," let this open into "ah," that singing should be done through the and it will be found that by stopping the nose, there is little doubt but that there nostrils the tone will be considerably ob-structed. There will be little vibration tended singers would be born with cleft

The Opening of the Singer's Mouth

By WILBUR A. SKILES

THERE is a stretching of the mouth, slightly opened, will cause a "pinched," just as dangerous to tone quality as is a too With these conditions in mind, it is well restricted opening. The mouth, too widely for the singer to study carefully just what opened, allows the tone to spread, or flatten out, as it were, so that it loses what might will tend to the creation of the best possibe termed compactness. The mouth, too, ble tone.

sometimes indulged in by singers, that is and sometimes even a hard quality of tone.



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THE ORGANIST'S ETUDE

Edited for March by EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself



The Notation of Pedal Footing

By CLEMENT ANTROBUS HARRIS

O LONG as he is studying under a teacher the organ student will feel no difficulty in understanding the marks by which pedal-footing is indicated: they will be explained to him lesson by lesson. But when this stage is over, and he begins to study by himself music of different authors, editors and publishers, of different nationalities and periods, the organist may be hard put to it sometimes to understand the method by which the footing is marked. For in this phase of technic there is no one system which is as uniform and universal as is the use of numerals for indicating fingering. One reason for this is that a number of expert organists would differ more in their method of footing a pedal-passage than they would in their fingering of a manual passage. Another, and the chief reason, is that there has been an enormous development in the technic of pedaling of late years: the very simple old markings have proved quite insufficient to indicate the intricate details of new systems: and, in the absence of any official code, composers and authors of "schools" have devised several systems of pedal no-

Right or Left Foot

a note is to be played by the right foot or the left. There are two ways of indicating this. One is by the use of initial letters: in English "R" for right and "L" for left; in French, respectively "D" for droit and "G" for gauche; in Italian, "D" for destra and "S" for sinistra. When the pedal-part is written on a separate stave these letters, if used at all, are usually placed above it; but in two-stave music they are, of course, placed below. For such music the letter system is practically the only one which can be adopted, for when signs are used the foot to which they apply is shown chiefly by whether the sign is placed above the staff (right foot) or below t (left foot), rather than by the sign itself, which indicates whether the toe, heel or sole has to be used. (As will be seen, shortly, some signs for the right foot are vertically reversed for the left.) To place the letters above the staff in two-stave music would make them look as though they applied to the tenor part. Here is an example of separate staff letter nota-

Ex.1

There are two other ways of indicating applicable only when the pedal-part is written on a separate stave. One, and I think the older, is to turn the stems of notes for the right foot up, and those for the left foot down. This plan is not very when above it: common, but the student ought to be acquainted with it. As will be seen from the example given herewith,





modern French writer. As the foregoing measures from Saint-Saëns' Fantaisie, are the only ones in this composition in which he has indicated the footing by this (or any other) method, it may be objected that his idea was to indicate a particular phrasing, not footing. But in all other measures (with one or two negligible slips) the stems are turned according to the usual rule (above the middle line, down, below it, up). The phrasing could have been in-LIRSTLY there is the question whether dicated just as well by this correct way as by the other:

24826647664

Therefore I take it that the composer's intention was to indicate both footing and

A third way of showing which foot is this case probably both feet, and certainly to be used is by placing signs for the right the releasing (second) foot, will use the foot above the staff and for the left foot toe, since the heels are too broad for one As the signs themselves show to release the other conveniently. And whether the toe, heel, or sole is to be used there are two ways of indicating the action: they must needs be dealt with in our next one is to draw an oblique stroke from the

Toe or Point Signs

HE SECOND question is how the foot is to be used. When the nedalboard was first invented, and the touch no doubt very heavy, the notes appear to have been played almost entirely by the toes, the heel being used only when unavoidable. But as the touch became lighter the heel tions. was used much more frequently; and in Ex.5 recent years the sole has been brought into play as well. For all these uses letters or signs are needed. All authorities adopting the latter seem agreed in the use of a form resembling the letter V to indicate the toe or, as some call it, the point of the foot, of the point of the foot, or the sole (not the and the sign is placed over the staff for the foot to be employed, but these are the right foot and under it for the left. There is a slight divergence of usage as regards position. The point of the sign is either always placed upwards, or else up-

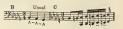


The latter plan has the advantage that the spectively with the pitch and duration of sign indicates which foot is to be used apart sounds. So I shall speak of the pedal-notes

from its being above or below the staff: as white or black just as one would of in other words, it is an additional indication manual notes: no one can fail to underand to my own mind looks better. Some stand what is meant. On modern organs with a polished pedalboard and light touch the glissando may be made quite satisfactory in effect, is often very useful and is probably much more often used than it is marked! It is available for playing any two notes not more than a tone apart, except white to black any interval, and black to white if more than a semitone apart. Also it may be used for

three consecutive black notes a tone apart, and any number of white ones a semitone or tone apart. The notation for this movement takes three forms: one is to write the name of the foot to be used over or under the staff; another and much the most usual way is to write the pointed sign over each of the notes, or in some cases only the first, and follow it or them with a connecting stroke; and a third is to place dots under or over the passage. ("A" is an example from Rinck, and "C" from Best):





For the heel two signs are in use. The most common is a letter U or W, and the other, especially in French publications, a circle O. Where a rule is observed in regard to the vertical alignment of the toesign, V A, the same rule is observed in the use of the heel sign, the open end being placed away from the note, thus: " above the staff for right heel; | below the staff for the left heel. When this rule is not observed the open end is generally placed upwards both above and below the staff As the heels cannot easily replace each other and cannot play glissando, the marks indicating these movements are not used in connection with them.

(Continued in next ETUDE)

(R to L) (L to R) (R to L)

CLEMENT ANTROBUS HARRIS

editors are very careless in the matter, and

I could name well-known works in which V signs are placed point up, and point down,

Very frequently one foot has to replace

the other without re-sounding the note. In

sign below the staff to that above it, or

vice-versa, as the case may be. The other

ous at first sight, is to place both signs on

the same side of the staff as that of the

first foot, and mark them with a tie. This,

of course, can be done only if the points

of the sign are placed in opposite direc-

way, neater but perhaps not quite so obvi-

on the same side of the staff!

Another action practicable only by means heel) is the glissando or sliding of the foot from one note to another.

I shall have the occasion to distinguish several times between the notes which on a manual clavier would be white and those which would be black. The terms "high" (black) and "low" (white) have been used for this purpose; also the terms "long" and "short"; but these are confusing, since they are primarily used in connection re-

Five Ways to Make a Volunteer Choir By T. OTTO McPHERSON

C heer each other always H onor God always. O ur mutual interest always, I will do my best always.

R everence always.

Making the Most of a Small Organ

By WILLIAM ROBERT CRAWFORD

manual organ of moderate size, after hear- draw the Great Open Diapason and couples ing one of the large organs, with its many beautiful soft stops, wishes he had such stops pushed in. Now play a solo on the an organ to play, so as to make the music Great organ, then both hands on the Great, at the services more interesting. By play- giving the people a chance to hear the Open ing on the four foot stops an octave below Diapason, entirely alone. After a while add where written, he may obtain more soft the Swell Bourdon, and keep on playing combinations than are usually found on a Then, when everything is ready, add the small organ; the listener will think it is full organ. You will be pleased with the a much larger organ than it really is. Some effect. such combinations as the following may be

(2 ft.) or both, playing either in chords or in which the hymn is usually sung. as a solo (accompany on the swell where written). With these three stops, eight combinations are possible. After this see Dulciana coupled to the Pedal.

Doxology or a Grand March, while playing made almost a whisper,

MANY a church organist playing a two- on the Violin Diapason of the swell organ,

Playing at the service very softly and from memory one or more of the hymn Have one or two soft stops drawn (8 ft.) tunes every one loves is always appreciated, on the swell, coupled to the pedals. Then especially if they are played in the same draw the Great Flute Harmonic (4 ft.) and key one is improvising in, since in this case play an octave lower than written. Now there is no feeling of preparation, such as add the Dulciana (8 ft.) or the Fifteenth there would be if one modulated to the key

There are certain changes which an organ tuner can make at very little cost-changes which will add to the soft combinations. what combinations will be satisfactory, He may, for instance, soften the lower using the Principal in place of the Flute seventeen pipes of the Great Flute Har-Harmonic. Eight more combinations are monic and get a beautiful soft stop Diapossible, all distinctive in tone. With the pason, when played an octave below. The Swell, more combinations are available same may be done with the Principal, and than on the Great, but first draw the Great a good soft violin diapason be obtained The tenor part of the Gamba may be given Only a few swell combinations need be as much of a violin tone as possible so as to mentioned here, it being left to individual imitate a violin solo played on the G string enterprise to discover what more are avail- Also the Dulciana may be given the right able. Draw the Swell Violino (4 ft.). tone to accompany a solo played on the Now you can use the Acolina (8 ft.) and swell oboe. Also the upper seventeen pipes the Flageolet (2 ft.) as described with the may be made a very soft flute tone. If be done with the Flute Traverso (4 ft.). Twelfth six pipes, and re-voice them into a The Bourdon played an octave higher with beautiful four foot Flute; the six bass pipes or without the Aeolina is usually very missing will not be noticed. The lower seventeen pipes of the Swell Diapason To obtain an impressive crescendo to the could be softened into either a Flute or full organ, such as you would use for the Salicional and the Swell Bourdon Bass

Famous Hymns of the Saints Bernard

By C. E. MILLER

tury later—the Jesu dulcis memoria (Jesus, the very thought of Thee), welcome at all times, but usually associated with the here our portion; (3) For thee, O dear, Second Sunday after Epiphany, and the dear country; and (4) Jerusalem the Feast of the Holy Name.

where he was born in 1091. He entered the first of the Cistercian monasteries in 1113, are to be found in the English Hymnal, but the Jesu dulcis memoria alone is to be found in Hymns Ancient and Modern.

This hymn was an especial favorite of the late Queen Alexandria; and in the early days of 1892, when her eldest son, the late Duke of Clarence, was so seriously ill and lay on what proved to be his deathbed, she often repeated parts to him, and it was one of the last things his conscious ears heard. At that time Her Majesty frequently paid private visits to St. Paul's Cathedral when Holy Communion was be-ing celebrated, hidden in an almost inisible spot, where the present writer, lowever, used to see her

St. Bernard of Mortaix or Cluny was born in France early in the twelfth century, but both his father and mother were English For him, however, like his predecessor of the same name, the world had no attractions, and he soon entered the

NE of the most glorious of all Abbey of Cluny, and remained there, so far hymns is that of St. Bernard of as is known, for his life. To him we owe Clairvaux-who must not be con- the glorious Hora novissima, split up in fused with St. Bernard of Mortaix, a cen-various hymnals into separate hymns. The proper order of these is as follows: (1)
The world is very evil; (2) Brief life is golden. All these are compiled from two This good saint was the son of a knight hundred and eighteen lines of Latin! Obwho had a castle in Burgundy, near Dijon, jection has been taken to the meter used not corresponding with that of the Latin, of which I give the first line as an example and was the author of what is known as "Hora novissima, tempora pessima sunt;" the "Rosy Sequence," Both of these hymns but any one will see that an attempt to but any one will see that an attempt to reproduce this meter in English, with accents and all, would practically abolish the use of these beautiful hymns.

-Musical Opinion.

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habrier	Paderewski Menuet a l'Antique l'Anti
ebussy Reverte elibes Passepied (Le Roi s'amuse) elibes Valse des Fleurs (Naila) rigo Valse Bluette ubois Jeanne d'Arc (March) urand In the Forst vorak Indian Carponetts	Rachmaninoff Prelude, Op. 23, No. Rachmaninoff Roman Roman Rimsky-Korsakow Dance of the Buffoot Rimsky-Korsakow Flight of the Bumble-B Rubinstein Kamennoi-Ostrow, Op. 1
vorak Slavonic Dance, Op. 46, No. 1 lgar Gavotte in A llla Nocturne in Ab leld Nocturne in Bb ranck Danse Lente	Saint-Saens Bacchanale (Samsor Saint-Saens Minuet, Op. Sapellnikoff Chant sans Parol Schumann Cradle Song, Op. 124, No. Schumann Romance, Op. Sibelius Romance, Op. 24, No. Sibelius Valse Tris
anne Extase ermanMorris Dance (Henry VIII) ermanShepherd's Dance (Henry VIII) ermanTorch Dance (Henry VIII) azounowMeditation, Op. 32	Spendiarow Berceuse Op. 3. No. Stojowski Mélodie, Op. 1. No. Strauss, R. Lento (Violim Concert Stravinsky Berceuse (Fire-bire Strait Intermezzo, Op. 3, No.
odard Mazurka, Op. 54 bldmark Air (Violin Concerto) bunod Ode to Saint Cecile bunod Faust Ballet (Mosaic) ranados Spanish Dance rips Signed Lorsaliar, (March)	Thome Under the Leav. Tschaikowsky Andante (Fifth Symphony Tschaikowsky Melodie, Op. 42, No. Tschaikowsky Nuterscker Suite (Mosaie
rieg Sigurd Jorsalfar (March) rieg Solvegi's Song rieg To Spring, Op. 43, No. 6 ollaender Canzonetta	Wagner Magic Fire Scene (Walkur- Widor Andante (Fourth Symphon- Wieniawski Legende, Op. Wormser Rêverie (Gipsy Suits
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the entire song

tic reception

you hear over the water.

Aloha Oe, Aloha Oe

Until we meet again.

Sheffield Band of England visited Hono-

her subjects, for the most part engendered

followed by the establishment of the Repub- clime.

Home, Although Queen Liliuokalani was Sam's domain.

songs by the missionaries and their uncon- the Queen's compositions.

cians. Several years subsequent, when the ested in the project.

marked by not a little strife on the part of flower of Liliuokalani.

by the dissensions arising between mo- 1932, were heard again the gentle, poignant

narchically inclined Hawaiians and those strains of Aloha Oe, the tune that bears in

who sought for a more democratic form of its farewell words the promise of return, government. As is well known, the Queen the tune that has sung itself around the

abdicated in 1895, and the abdication was world until it is familiar to every civilized

Choirmaster's Guide

FOR THE MONTH OF MAY, 1934

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

EVENING SERVICE MORNING SERVICE Date PRELUDE Organ: In RemembranceVon Blon Piano: MinuettoBarnes Organ: Vox Angelica Piano: With Muted Strings . ANTHEMS ANTHEMS (a) Stay Thou With Me... OFFERTORY OFFERTORY If With All Your Hearts.... (Tenor Solo) Search Me, O God.......Marks (Mezzo-Soprano and Baritone Duet) Roberts POSTLUDE POSTLUDE Organ: Allegro con Brio.... Piano: Pensee Poetique Organ: Hosanna In Excelsis. Armstrong Piano: Marche Carillon Hanser PRELUDE PRELUDE Organ: In the Afterglow.. Piano: Sweetly Dreaming

Organ : Love's Greeting ... Piano : The Rose Piano: Sweety

ANTHEMS

(a) Be Glad, O Ye Righteous. Woodward
(b) Jesus, the Very Thought of

Roberts ANTHEMS (a) Lead Us, O Father Spros (b) Suffer Little Children Cranme OFFERTORY OFFERTORY e Song ... Drdla (Violin with Organ or Piano POSTLUDE POSTLUDE Organ: March in G. Becker Piano: The Fountain G. B. Nevin

PRELUDE

Organ: Shepherd Boy Piano: Sunday

ANTHEMS ANTHEMS (a) Gently Lord, O Gently
Lead UsDet
(b) Be Thou Our All In All. Conburs Sing Unto the Lord.....Baines w the Day Is Over.....Wooler OFFERTORY OFFERTORY Saviour, Like a Shepherd Lead Us. Mohr (Tenor Solo) Be Still(Alto Solo) POSTLUDE POSTLUDE Organ: A Song of the Night...Sheppard Piano: March of the Arcbers...Ewing Organ: Marche JoyeuseStults Piano: Adoration (4 hands)...Borowski

PRELUDE ANTHEMS ANTHEMS (a) Abide With Me......Watkins (b) Lead Me, O Lord......Harris

PRELUDE

Organ: In the Starlight..... Kohlmann Piano: Shadows on Lake Como., Cooke

(a) Jesus, Mcek and Gentle....Barnes (b) Come, Holy Ghost......Dicks OFFERTORY OFFERTORY The Heart of God......Stoughton (Soprano Solo) (Baritone Solo) POSTLUDE POSTLUDE Organ : SerenadeFlick-Mansfield Piano : Souvenir of Antwerp Owen Organ : March of the Noble Keats Piano : Serenade Mignonne Szulc

This Guide provides alternate suggestions for churches with or without an organ and a choice of anthems to meet the abilities of the choirs available. As many of these numbers as desired may be secured for examination. There is ample time for the proper preparation of those finally selected since the above suggestions are

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THE ETUDE MUSIC MAGAZINE



ORGAN AND CHOIR QUESTIONS Answered By HENRY S. FRY, MUS. DOC, Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

0. There to have an oronn instelled in my house. Do you think the — Company retable? If so, well you please give me the company reconstructed specification good for a residence orconflowed specification in the conflower or the

Q. I am studying the organ by myself and have finished Stainer's book and "The Art of ropon Playing," by Thager, besides here form. Just now I am studying Dudley Huck's "Phrosing" and would like to know what to use after this, in a technical seay. Will you also give me a list of organ books and pieces?

mer, sectionis.

Q. For secretal years I have been organist
been under several different directors. I find
it hord to modify the lones of the organs to that
the hord is modify the lones of the organs to that
here sufficient volume for a chorus. I have
been sunn and of the 6' steps being at times find
this. What stops can I use in place of the
crop limpton? When chonging stops while
playlus, what stops would I add to produce a
men of the control of the control of the
playlus, what stops would I add to produce a
men of the control of the control of the
top of the control of the control of the
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top of the control of the control
top of the control of the control
top of th

— P. B. Since you did not send list of stops in-cluded and the stop of the specific directions. If your Dispassons are too loud, do not use them; and depend on lighter loud, do not use them; and depend on lighter not state number). We suggest that you might not state number, we suggest that you might also use one or two 4's tops to add "bright-also use one or two 4's tops to add "bright-those that give you the amount and quality of tone destree."

Q. I om anxious to work toward some goal O. Tom anxious to work toward some goal study. Will you please ref. me the preference study. Will you please ref. me the preference study. Will you please ref. and the rest of the study. The study of the study of

or what is it that the consists of most own many man have been placed on the left of the state of the left of the

hand side.

If the notes in the lower octars were played through a coupler the note being played would sound also, unless the manual unison were at "off" position. Thus the individual "low" notes would not be available separately, with out the necessity of moving the manual unison stops.

Son stops.

Q. I have in my home a small one monual, nine stop reced organ. My plano teacher must hard shall soon be ready for pipe organ leasurements of the state of the sta

A. We do not feel that the last of shapping your one manual reed organ with polar down and manual reed organ with polar down and motor he wey practical. We would be a shapping your one manual reed organ with polar down and the shapping you have been a state of the shapping of the shapp

itamonium." Franck: "Reed Orna Method."
Landon.

Q. Please advise me schere "The Catalic Orna Landon.

Q. Please advise me schere "The Catalic Orna Control of the Control of Control

Q. Will you kindly advise me how the "Sucell Unison" and "Great Unison" art of function! Also please advise on the six of Creacendo and Storzando peddis. Willed the please and the please and the please and the please of the six of the please are rather load—foo do to the other please, are rather load—foo do to the other please, are rather load—foo do to the other please of the Great organ. Just at a certain post it "blarce" out as though the Open Disposit or outpile through the Great to Great over please. "See "Description" of the other please of the other ple

piece—"Smide through the Great to piece—"Smide St. Union" and Great Dalson," functions are to "cut out" the sope drawn on the respective mannix, making drawn on the respective mannix, making the solid state of the solid st

Band and Orchestra

(Continued from page 159)

anglais reeds is that the "staple" must be accumulates on reeds. Otherwise the pads, of the same make as the instrument. Reeds the reeds or embouchure are liable to beoffered as water-proof are a mistake and come soaked, thereby causing possible should not be used.

shellac or rubber solution is used, the playing. whole flexibility of the reed is gone. The reeds should be dried directly after Heckel systems, the proper fingering necesplaying. The least saliva possible should sitates a most careful study; many players be allowed to dry on it. Remember, the do not make full and proper use of the falife of a reed is approximately sixty hours cilities they offer for a smoother and truer of use; for its porous texture (which is pitched execution. The most expensive

General Hints

dry saliya,

The Story of "Aloha Oe"

By FRANK WILLARD KIMBALL

A Hawaiian folksong which originated was negotiated with the United States for from our own song, Home, Sweet the annexation of the country to Uncle

quite proud of her musical ability, she In the archives of Hawaii are many

The Hawaiians were taught the Christian presented, which evidenced the variety of

LOHA OE was adapted from an old lic of Hawaii. Three years after a treaty

AN INSTRUMENT should never be hard to blow; should any difficulty be experienced in this respect, one's instrument should be thoroughly examined. There is something radically wrong. The trouble, most likely, lies either in the pads, springs, reeds, joints or cracks.

Oil should never be used inside the bore. nets, two oboes and cor anglais, two bas-Watch, clock or "three in one" oil is soons and a complete family of saxophones preferable. This should be used exclusively on the screws and springs. The to-day. playing, a piece of light tissue being used. young men to take up the odd instruments, Swabs are not to be recommended. The such as oboe, cor anglais, bassoon and joints should always fit tightly, as loose-even sarrusophone, with the object in view ness accounts for air leakage.

wiped downwards. Wiping should be done band will be further enhanced; the color, often while playing. Players of reed in- lightness, nuances and flexibility, together struments should also be careful to draw with the greater balance, will command

trouble in the most particular passages, The cane is porous and must remain. The care and treatment of reeds constitute that way for the sake of sonority. If any tute the most important factors of good

With the Boehm, Conservatoire and the reed's life) will soon be filled with make of any of these instruments is, in the end, the cheapest, as the satisfaction PAN-AMERICAN and pleasure to be got from them gives lasting value.

In general the wood-wind section of a band is pretty much neglected; conductors and organizers should exercise every effort to make a well balanced organization. Two to four flutes, one to two Eh clarinets, twelve to twenty Bb clarinets, one to two alto clarinets, one to two bass clari-

Conductors should endeavor to induce of attaining balanced bands. Thus the ef-A clarinet mouthpiece should never be fective and more artistic rendition of the out, during rests, the saliva that easily for the band the attention it deserves.

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never claimed the music as her own. The songs written on note-paper by the late air of the chorus was her own composition, Queen Liliuokalani. In the summer of EBY SCIENTIFIC METHODS however, as, of course, were the words of 1929 several of these songs were revived for use when a concert of her songs was

[For Cornet, Clarinet, Saxophone, French Horn, Trombone Land Baritone (Arban's Method in Base Clef), BBb Bass (Tuba).

cious adoption of these missionary songs to A memorial to Aloha Oe consists of a EBY'S CORNET METHOD. Over 300 pages of exercises, 44 solos, 44 duets, and 49 test studies Complete explanation of the No Pressure system with 17 photographs illustrating each step. Coverall essentials for thorough mastery of the instrument—45 subjects in all. their own musical taste resulted in giving two-ton rock of lava in which has been set to the world Aloha Oe. It is the universal a bronze plaque wrought by Kate Harland song of farewell; it bids the parting guests Kelly, Honolulu sculptress, and cast in a goodnight after an evening of merriment New York studio. The monument was ment—45 subjects in aii.

Part 1—Foundation, 50 pages.

Part 2—Intermediate, 86 pages.

Part 3—Advanced, 116 pages.

Part 4—Professional, 148 pages. and gayety-and when you leave Hawaii, constructed at a cost of fifteen hundred dollars gathered by two thousand societies and friends, and is placed beneath the mas-sive trees of Washington Place, long the EBY'S CLARINET METHOD, Complete pres home of the Queen. No donation of more entation of the three standard methods of playing, and a thorough explanation of the German method used by Le Febvre, Strasser, and Schreuers, with explanatory photographs. 164 new finger Aloha Oe was arranged and introduced than one dollar was accepted, and the list to the world by Captain Henri Berger, of contributors included the names of those od used by Le Febvre, Strasser, and Schreuers with explanatory photographs. 164 new finger exercises covering entire clarinet range for developing all possible finger combinations. The lesson on tone, with 42 beautiful tone melodies develops a full, round, strong tone. bandmaster of the Royal Band, who made who had been close to the Queen, as well a tour of the United States with his musi- as of visitors to Hawaii who were inter-This monument is said to be the only one Part 1, 103 pages Part 2, 123 pages Part 3, 134 pages Complete, 362 pages..... lulu, Queen Liliuokalani gave each member ever erected to commemorate a song. The an autographed copy of Aloha Oe. She original score of the song, as penned by later was informed by the band that it had the Queen, is reproduced on the plaque, and EBY'S SAXOPHONE METHOD. The "Saxoplayed it in many countries with enthusias- above the words and music is pictured the phonist's Encyclopedia." Develops up-to-date players, and at the same time gives to the saxo-phone the dignity to which it is entitled as an artistic moskal instrument. Easy to teach and earn from. Used by leading schools. Lightens pupil's work—improves teacher's standing. En-dorsed by Rudy Vallee. bust of Liliuokalani taken from a profile Queen Liliuokalani succeeded her brother photograph made shortly before she died in to the throne in 1891, but her reign was 1917. The decorations are lilies—the crown dorsed by Rudy value.

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Part 2—Advanced, 71

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ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself



THE ETUDE

The Viola, a Really Great Solo Instrument By HAROLD R. HARVEY

OT LONG ago I was asked to be the greatest value in this experiment.

assist in the viola section of an Since much viola music lies in the range year in junior college, played viola ex- Ex.1 year in jumor conege, played to tremely well and had a superb instrument with a real viola tone. My enthusiasm for the viola as a solo instrument led me to ask her what solos she was playing. Imagine my astonishment when I learned that. though she had been the violist in a very fine school quartet for six years, she had never played a viola solo! Certainly here was a chance to do some missionary work by means of the power of suggestion. Our Ex.2 conversation brought out this point, that, while she loved the viola, she had never really given it serious consideration as an instrument which could speak with a voice of great beauty and power.

By way of contrast, may I mention another experience. Last summer it was my else at some convenient point another clef; good fortune to play viola in the orchestra would need to be added for the higher desk mate was a young lady who also was two clefs necessary. The clef selected, an accomplished violist and who also had therefore, is the C clef which locates Midprovided herself with a real viola. Again dle C, for the viola, on the middle or third the matter of using this much neglected in- line. strument was brought up, and I was Ex.3 informed that she had just recently graduated from one of our best schools of music with viola as major! Again I was astonished, but happily so. We compared notes and I found that she had an extensive This is the compromise with the bass and demands were made upon the technic of repertoire of the best in the viola literature treble clefs which has been found to be and was eager to learn of any new things.

Tones Rarely Isolate

BETWEEN these two extremes there lies a story of almost compete neglect of this splendid instrument, in so far as its being used for solos is concerned. Evidence is not lacking, however, which points editions which might adopt this method to an increasing interest in the violin's larger brother, for even many of our smaller school orchestras can boast of at least two violas. Only recently the viola great orchestral scores. So, it is best to has been given a place in our contests—for learn to read the viola clef "straight" instance, this year in the Junior Division of the National Federation of Music Clubs.

The larger size of the viola, in relation to the violin, permits the use of longer and Although it is not a brilliant instrument, heavier strings with a consequent lowering of the pitch of the whole instrument. Not long ago a suggestion was given by a prominent school orchestra director that a lowness and tenderness of the lower strings prominent school or enestra director that a lowness and tenderiess of the lower strings satisfactory start could be made without of the violin. While each string has its the instrument itself. He advocated string-individual tone-quality, the lower strings ing the violin like a viola, that is, removing in particular are sombre or dramatic, and the E string, moving the lower three the upper strings tender, pathetic and of a strings up and using a viola C string in veiled mysteriousness. The timbre, which place of the violin G string. Certainly can be made to contrast most tellingly with such a re-strung violin would not give the the more open tone of the other strings. same sonorous tone of the larger instru- is rather dark and nasal and approaches ment, but it might be an experiment worth some of the woodwind in color, particularneith, out a might of an experiment would by the oboe, English horn and clarinet, be especially useful for younger players plootow-learn when written a remark-with small hands. At least, it would not able due for the viola and English or the work of the wore interfere with an early start in reading the in the second number of his "Caucasian much-dreaded C clef. This would seem to Sketches," called In the Village.

orchestra which was to furnish the accompaniment for a rendition of "Elijah." of the tenor and alto voices, it would cause confusion if music were written in the My desk mate, a young lady in her second treble clef as in the following illustration:



added lines below the staff. Let us see what would happen if the bass clef were

As is evident, this clef would employ just as many added lines as the treble staff, or of the University of Michigan. Again my notes, making the almost continuous use of

For higher notes the G clef is used in order to do away with the reading of added lines above the staff. It has often written entirely in the G clef, but doing of notation. It is certain that the great literature of the quartet would be forever closed to him, to say nothing of all the

Most people think of the viola as just "a big violin," a fallacy which only an appreciation of its tone can do away with. the viola possesses a tone-color of exceptional charm; it combines the depth and resonance of the violoncello with the mel-

In former days the occasional solos sion, akin to his own, often expressed his In former days the occasional solutions allotted to the viola were for contrapuntal ideas in a way impossible to any other instrument. His quartets show many inposers for its own individual quality.

Muted the tone is of an almost indescribable beauty. The natural harmonics have no unusual prominence in their chamber velvety quality which makes them par- music. Schubert seemed chiefly to have ticularly effective. Chords played pizzicato appreciated its admirable blending qualities are rich and resonant and seem to linger in the air. Give the viola a melody which calls for breadth, tenderness, mysteriousness, pathos or a veiled quality of tone, and it will respond to any of these moods with a readiness unsurpassed by any other instrument of the string family,

Viola Vicissitudes

THE CAREER of the viola has been an interesting and a singularly chequered one. Originally it was the oldest and most important member of the string family, but its prestige gradually diminished until it became a mere drudge, necessary for balance of parts but not considered of much worth in itself. This may have been partly due to the growing disuse of the large and powerful viola tenore, at about the end of the seventeenth century, and the more general adoption of the viola attainment should attempt passages such of the present, a smaller and more man- as occur in the third movement in the ageable but far less brilliant instrument, owing to the discrepancy between its size and its pitch.

It is easily understood that, as no great the instrument, it had few adequate ex- who have sought refuge in the precasious ponents. The result of this in turn was shelter of the viola desk. (Edouard that little of interest could be written for Colonne called them "the refugees of the that little of interest could be written for it owing to the very limited powers of treble clef.") These passages demand a viola players. This condition existed albeen suggested that viola music should be most up to the present generation. In the violants or cellist. fact, the "Sonata for Viola and Piano" by by Anton Rubinstein stood for many years as the only solo sonata for this much neglected instrument. Of late years, however, its position has changed. Growing pre- an alternative part himself to the clarinet occupation with color has discovered pe-culiar and often most effective possibilities.

Composers Who Favored the Viola

A FACT that has contributed greatly to the viola's present importance is that, in spite of, or, perhaps, because of, its in the "Trio for Horn, Violin and neglect in the past, it has been the instru-Piano." Brahms used the viola as an ment most often played by composers who wished to take part in chamber music. The voice and piano entitled Gestillte Schnaucht first of these composers was Mozart, whose and Geistliches Wiegenlied, two songs of writing for it is hence more interesting unusual worth although seldom performed than that of Haydn. The treatment of this instrument in his quartets is striking, it peculiar fondness for the instrument being given almost as important a place as the first violin. In his "Trio in E flat," a most charming composition, he combined it with the clarinet. In fact, in all his almost a small viola concerto. Dvořák works Mozart treated the viola with affec- used it with more discretion. In his tion and confidence.

Beethoven who also played viola did the main theme in a most interesting mannot write for it with quite the suave brilliancy of Mozart, though he fully under-effect in the "Terzetto Op. 75," for two

stances of this, Mendelssohn and Schumann also played viola, but the instrument has between the violin and the cello Schu mann, more than Schubert, grasped the possibilities that lie in the viola. He has many beautiful passages in his chamber works, and he sometimes employed it in a higher register than had been done before He was probably one of the first composers to use the treble clef in addition to the C clef. In some of his chamber music. notably in the quartets and quintets, the solo passages do not sound as striking as they might because of the doubling of the melody in the piano part.

Brahms' Chamber Music

THE CHAMBER music of Brahms further developed the field for the viola and began to make it imporative for players to improve their hitherto most inadequate technic. Only players of real "Quartet in B flat" in which the viola, unmuted against the mutes of the other strings, is the most important instrument throughout. This is no music for the halfhearted attempts of disappointed violinists genuine viola technic fully equal to that of

In the hands of a fine player nothing could be more beautiful than the viola parts designed by Brahms. Several of his works for winds are arranged for viola. He made part in his two sonatas for clarinet and piano. The viola can replace the clarinet in the "Trio for Piano, Clarinet and Cello" and, less successfully, in the great "Quintet for Clarinet and Strings." The viola can also replace the horn

Dvořák was also a violist and had a Smetana, his master in composition, gave it unusual prominence in his quartet, "Aus Meinen Leben," the opening of which is

stood its refractory temperament, which, being, in its gruff sincerity and sombre pas-

Modern Treatment

AMONG THE quartets of the present day, that by Dohnanyi stands out as of special interest to violists. Max Reger and Arnold Schönberg have treated the wiola kindly. The French school of composers do not, as do the Germans, use its tone so much as a vehicle for the emotions. but rather as a distinct and subtle tonecolor "The "Viola Concerto" by Hindemith has had phenomenal success in Europe. It is a work of great technical difficulty and exploits to the fullest extent all the possibilities of the viola. This treatment of it by the French is very noticeable in Debussy's quartet where the viola often displays a decided affinity to the oboe, clarinet and bassoon. Ravel also makes

use of harmonic, pizzicato and ponticello effects, all of which sound well on the viola. The chamber music of Ernest Bloch also

employs the full technical possibilities of the viola, sometimes producing from it strange sounds with which it is not generally associated, such as is done at the end of the last movement of his quartet. where it has a left-hand pizzicato open G along with the G played arco on the C string. The Russian composers writing for the viola give it open and effective treatment. Other countries, Belgium, Italy and Spain, each view its possibilities from different angles, though all give it an honorable place in their chamber and orchestral music

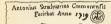
(Continued in next Etude)

The Great American Hoax

By MARY E. COOK

ONCE at a state fair the writer spent "THIS IS NOT A STRADIVARIUS!" several absorbing hours at a booth where various concoctions popular with the public, such as soothing syrups, facial applications and medical compounds, were exposed

One other exhibit the writer would like to arrange for, in state fairs held in 1934. violin, highly polished, newly strung and perfect as to pegs, bridge and tail piece, but with just a sufficient number of scratches lining it to show it to be "at least one hundred years old." It will be near enough to the sight-seers to enable them to peer through the f holes to a label faultlessly worded with the Stradivarius "trade mark" (slightly yellowed "with



Over this violin will be a placard stating:

At one side of the booth will be a table bearing a bushel basket brimming full of just such labels, likewise "vellowed with age," and with the selfsame lettering.

Over this table will be a sign: "Factories and private violin makers working in 1934 will paste these labels by the thousands in their violins. It costs but half a cent to print them and there is no law against their use"

Other exhibits will be a set of instruments used by violin makers to put "marks of age on violins" as well as a demonstration of the process of vellowing new paper to make it look old. And it will be pointed out elsewhere that this custom of passing off poor violins for "Stradivari" is over a hundred years old

Yes, it's the Great American Hoax, and one that daily tricks thousands of our unsuspecting citizens. We wonder when people will begin to be less gullible and to demand that they know the true source and worth of the instruments they pur-

The Violin Sound Post

By S. E. FREW

No DETAIL of violin construction is the of the bridge gives the easiest resonance; cause of more experimenting and uncer- but, at such a position, the volume and the tainty than the setting of the sound post, firmness of the tone begin to diminish. So The difficulty arises from the fact that, it is not well to have the sound post as far even once the sound post is set, it is im- as five-sixteenths to three-eighths of an possible immediately to judge of the accu- inch back of the bridge. racy of its placement since a quality of tone
is thereby created which is only temporary
inch back of the bridge is fairly good and and which gives no indication of the final result of the alteration. As an evidence of the uncertainty under which many violinists have labored, there is to be seen not uncommonly in violins the scraped away portion of some of the wood in the top and back, near the sound post and the edges of a sound hole, caused by experimentations in moving the sound post in different

Conditions produced by the position of the sound post vary between two extremes. should fit firmly in position, it should A sound post back of the bridge one-thirty- not be too tight, since there would be second to one-sixteenth of an inch can be regarded as one limit, the limit of greatest strength, or of a loud tone not necessarily of the best possible quality. A position of by the thickness of the wood in the one-fourth inch directly back of the foot top of the instrument.

seems to be particularly well adapted to new violins, that is, those that have been played on only a few weeks, the positions of five-thirty-seconds to three-sixteenths of an inch back of the bridge produce a firm tone yet one with sufficient resonance.

No material improvement can be made, perhaps, over the sound post a little more or less in diameter than one-fourth of an inch, of cylindrical shape and made from old seasoned spruce. While the sound post

some slight danger in a very tightly fitting sound post. Also sound post setting should be influenced a little

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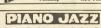
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Nature's cleverest musical genius, a feathered chanter of lowland and of plain, has been called a "comedian of song," for there is no sound, whether made by bird or beast, that he cannot imitate: and thus "the mocking bird" has been named. But, though a bird of brilliant wit, he sings a rich and tender song: "Trills of humor ... contralto cadences . . . and tissues of moonlight" are found in his musical dis-

The vibrant notes of the master bard of the mountains, the thrush, may be heard in a theme of triumphant melody, for the bright-brown songster sings with an exultant force which only towering heights can give.

Or, again, in a setting of precipitous heavy whir of eagle's wings, when, as in the poetic picture by Tennyson: He clasps the crag with crooked hands; Close to the sun in lonely lands, Ringed with the azure world, he stands.

He watches from his mountain walls, And like a thunderbolt he falls!

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Troubadour Song (France) Far above Us Sails the Heron-Hungarian Folk Song

Playing With Both Hands Gogether

By R. I. C.

some by ear. She knew the notes of the bass clef.
treble clef and could find her way over the Later in putting the hands together, she keyboard. However, she could not seem was encouraged to find first the left hand to read the printed notes. She was not note and then the right hand note and able to put both hands together unless she finally to sound the notes together. This played the same notes with both hands. was the mental process followed: How to overcome this was a problem.

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"When I was a boy in Warsaw, and my father was teaching and conducting at the opera, our whole family was obliged to live on a dollar a day. Things were cheaper, of course, but that was still very little. That experience did not hurt me; on the contrary, I believe that adversity is generally a stimulant to the artist. Too much comfort coddles him,

The Value of Easy Pieces By ERNEST J. FARMER

AT THE close of a recent recital by At the close of a recent feetal apprehension advance much more rapidly when plause of three thousand people had died a fair proportion of the practice time is plause of three thousand people had ded a talk process of the practice time is down enough for one to be heard, a lady spent on pieces of small difficulty. When down enough for one to be heard, a lady specific of places of small dimedity. When remarked that his playing had gone back, it takes all a student's attention to get the remarked that his playing had gold back.

Asked why she said so, she replied, almost notes of a composition, there is none kit

A mental attitude similar to this lady's by that time it has lost its freshness. is a great hindrance to many students. Often a teacher assigns a piece carefully and judiciously chosen to suit the pupil's needs, only to have it treated with contemptuous neglect as "too easy." It has happened more than once in my own experience that very soon afterwards some world-famous bers are easy to follow, and an audience artist has included the despised piece in a naturally appreciates some such "in be program, but even this object-lesson did not make the stubborn pupil treat it with due upon the attention. Many a pianist, after respect.

For several reasons pupils need piecesand plenty of them-three or even four grades easier than the most advanced ones they are capable of learning tolerably well. Apart from sight-playing, the attainment of is to adopt the standard of the vaudeville facility, freedom, resourcefulness, even security, calls for the mastery of a considerable amount and variety of material. The vanced technical means but is at the same same is true of memory. The ideal con- time lofty enough to justify the expenditure dition of memory-development is the mem- of a great deal of labor, the artist does so orizing of something every day. If all this cheerfully. But if the idea which the commaterial is of the most advanced type, how- poser wished to express is simple, the pan SCHOOL OF MUSIC ever, there can be only one result—mucn or ast will ning, in interpreting the inhance in the spirit in which it was written, that sinever, there can be only one result-much or ist will find, in interpreting the number in OF THE UNIVERSITY OF MICHIGAN any advantage.

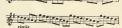
A student's tone and powers of interindignantly, "Why, he played a fourth for the musical meaning. Even if the hard grade piece"

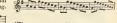
Many quite easy pieces are of high ar tistic value and form most pleasing recital numbers, a fact recognized by Harold Bauer who has played second grade pieces in sophisticated New York, to the delight of his audience. Technically simple numtween" numbers which place a lesser strain playing some elaborate number in which he takes great pride, has found he gets twenty times the response from his audience, following it with a piece which cost him one-twentieth the time to prepare

To judge a piece by its technical difficulty performer, not the artist. If a musical idea cannot be adequately expressed without adplicity is fully as effective as complexity.

Gaining Control of Fingers By George Brownson

An excellent exercise for gaining equal control of all the fingers is the following. الرفاية المنطقة





(The same notes will be played an octave lower by the left hand.) The accents falling on different notes each time the scale is repeated cause all the fingers to do an equal amount of work

The Baby Violinist

(Continued from page 162)

pieces, and has appeared in two recitals. previously, it had been suggested that We entertained a few misgivings in regard people often clapped their hands to show to our Baby's first public appearance, as a that they liked the performer, and the necessary tonsil operation had seemingly proper acknowledgment was, of cours, a left an unwholesome fear of strangers. In bow! So Shirley Louise, her baby face fact, for some time every strange man was wreathed in smiles, bowed to her audience viewed with dark suspicion, as a possible and calmly waited until the applaus had M.D.; and many have been the tearful encounters with strangers, in spite of Mother's assurances. What would the little May Song by Vogt. Then followed child do when asked to appear before a Lightly Row and Little Walts. large audience of strangers?

Of course, her adoring family took their she sat up in her bed and asked, "Mother, places well up in the front of the auditorium, and her beloved teacher tuned the to get ready!" little violin, and sent her out upon the stage. But, when the audience greeted the tiny girl's appearance, with a deafening applause, our misgivings returned. "Now, 1. What might the staff and the future and the future and the staff and the future and the staff and the future and the future and the staff and th for a flood of tears," we thought. How-ever, the psychological effect of the crowd, on the child, was exactly the opposite of that expected. All of Shirley Louise's associations with music have been a joy to her, and, as we learned later, she was not

In discussing the forth-coming recital 5. In what very may the fingers be inwith her grandfather, a couple of weeks

and began to play her first number, the

The following morning, when she awoke,

SELF-TEST OUESTIONS ON MRS. BERNHOFT'S ARTICLE

- board be likened to, in teaching very young children? 2. In what way may blackboard work be of great service during the lessons?
- 3. How may note values be taught? as entirely unprepared for the applause as 4. How may creative ability be encour-

QUESTION AND ANSWER DEPARTMENT Conducted by KARL W. GEHRKENS Professor of School Music, Oberlin College

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THE ETUDE

Accidentals and Staves, appears on one stay of the state of the state

wot-R. G.
A. 1.—It could be played by either hand;
A. most editions have marked it as A. 1—It could be played by either finding between most eithions. No will probably softe in your edition that the F in the right hand is placed in parenthese.

2—I cannot answer your second question.

2—I cannot answer your severage opus. I have of a Noreliefte Op. 11. If you will stre proper key and opus number, I shall gladly answer later.

MacDowell's Concert Etude.

Q. 1.—Which hand plays the melody in this measure of MacDowell's "Concert Etude"?



2.-Which hand plays the melody notes in



3 .- In what grade is this composition?

3.—In what grade is this composition?

A. 1.—This modely is slightly than A is a train the rolled chord before the heat so that the two modely Cs sound together.

So were the support of the support of the control of Pronouncing "Do" and "Sol."

Pronouncing "Do" and "Sol."

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Difficult Paramagen.

Difficult Paramagen.

Difficult Paramagen.

Seep the right wrist low and the left wrist low and left limited lin limited limited limited limited limited limited limited limited 1° 1 0 11114 Pa ce Pa-ce mio Di-o

Have the bruckets on the octave in the base only significance, or are they played as if the 2-dimensions of the property of the 2-dimensions, there are incident eighths access in each monity there are incident eighths access in each markey of show that they are triplets. It is a supersylvation of the control pass a noise indicates that the active is to be sounded just a little before the upper one instead of etrifline both tones exactly together, according to the control of the con

Trilla in Bach.

Trilla



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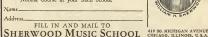
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░▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗▗ ▗ VOICE QUESTIONS Answered By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym gwen, will be published.

Hymns for Male Volces.

(J. In our charch I am in charge of about street, young relief to a min. Their street, young met of the part are not seed! comply halmed to do for part music. I have been unable to find a book of three-part hymns would be hetter for the present. Can you tell us of plynnemistic arranged as I have stoted, or make some suppersion to help met.

IL Bass L Bass II. Tenor I. Tenor Actual 9 o o o

In reducing from four to three voices keep in independent of the introduce of the bind of the triad and of the dominant seventh. The "melody" may sometimes best be given to distribution of voices, as a rule keep the first has well above the second beas, for the reason low pitches the music is likely to sound "analogy" and to be ineffective. The publishers are the publishers of the publishers of the publishers of the publishers of hymnic of the publishers settings of hymnic for men's voices, three parts, or two parts.

parts, or two pares.

Straling the Addescent Volce,
Q. 1. Does high school a cappella singing
put more strain on the volce of a sisten special

By the strain of the strain of a sisten special

The spong volce is strained is it raised,
or can the carried pinan, por secre years
and the strain of the order of the strain of th

A. 1. We have of the road solitors of the control o

the mouth. By "rhythmical" we men that the exhaling shall take as long as the slow that the exhaling shall take as long as the slow as the control of the co

get it for you.

Front or Back of the Mouth, feeder who extended a memory of the secret. She had taken to the feed of the feeder when the feeder when the feeder with the feed

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Menns Toward Breath Control.

shighing entirely for a period. Get advice from a gain begin to sing, under carrell, addied his arterion. At your age it ought to be possible the activation. At your age it ought to be possible that the property of the period of the period

Eliminate the Word "Practice" from Your Vocabulary

By ELLA McELLIGOTT

THE average pupil when questioned about the pupil simply reads over and over cerhis music lessons, will invariably say he tain paragraphs until he remembers the likes the lessons all right but that he hates sense of them. If he wishes to memorize a to practice. This word "practice" seems passage, he continues reading it again and to have a baleful significance for him. again, occasionally withholding his eyes Children will repeat over and over, "I hate from the book until gradually he can reto practice," without realizing what they peat, word for word, the entire lesson. mean. The remark is simply a parrot-like Playing the piano, violin or other musical utterance used to solicit sympathy from the instrument involves the same principle of preparation. The music notes take the questioner. place of the printed words and the fingers

THE ETUDE

These same young people talk with joy place of the printed words a of practicing their play or operetta which their class is to present, and the simple ing or memorizing by rote. word then has an entirely different connotation for them. Ofttimes, too, children are fact, the horror of practice drops, and, heard to say, "I just love arithmetic or though he may not always have perfect geography," as the case may be, but never lessons, the time spent in preparing them will add, "I hate to study it, though." The student's love for music should be and can be of this wholehearted kind without any distaste being attached to it.

Practice need not be a bugbear to the music student. He should be told, in fact, completes the task. Home preparation that he does not have to practice. The should not be held up as a separate activity; word "practice" does not exist for the rather it must be bound up with the joy modern teacher and pupil. The words that comes in taking a lesson and con-"study," "prepare," and the phrases, "work sidered as a natural sequence to the time over" and "play over," answer the purpose spent with the music teacher. better and have a certain beneficial psychological effect upon the young student,

fore the pupil any unfavorable association The teacher can draw the analogy that he may have made with preparing lessons

in learning a history lesson, for instance, will disappear.

A Novel Rehearsal of "Gristan"

By G. A. SELWYN

autobiography contains an amusing account in the year 1861.

of an invitation he got from Carl Tausig to "In the long interval to the present day, attend a performance "en miniature" of

Wagner's "Tristan und I solde." "This was an important musical event!" appears to a modern generation already out declares Goldmark. "R. Wagner had sent of date. But at that time, Mendelssohn Cornelius some specimen sheets of the was still "the thing" and reigned supreme. piano arrangement of the opera. We were never forget the impression this performance of Tristan made upon me. Karl Tausig, later so balanced and superb a person, was at the time, in his youth, still given to wild pounding of the keys and played almost everything with the pedal

KARL GOLDMARK'S recently published false note to another. But imagine Tristan

1911, we have learned to bear much in the way of dissonances, and Tristan probably

do the work that the lips perform in read-

titude toward his work as a whole is better.

Try to have the student realize that tak-

ing a lesson in music is only half the job

If the word "practice" is never used be

When the young student realizes this

"There was Tausig playing at sight, with to examine them with Tausig. I shall the pedal down, on Cornelius' old piano badly out of tune, accompanied by Cornelius' incessant caterwauling, you could not call it singing, and Tristan with its rich, absolutely new and daring harmonies! It was enough to make the angels weep. After the first act I got up and said: 'Now listen! By all the saints above, I simply down. Cornelius undertook to sing, don't cannot stand this; my head is ready to ask me how !-never striking the right key, burst!' The others, it seems, although merely declaiming higher or lower, drag-silent, were of the same opinion. The ging his phrases up and down from one piano was closed."

Passing Notes

By FLORENCE LEONARD

A prodigious feat: On Jan. 27, 1899, His repertoire of songs included about one this feat, physically, nervously, mentally sung.-Bispham. and musically .- Bispham.

the Queen.-Armstrong.

than one hundred and thirty appearances.

Madame Lilli Lehmann began at four in hundred and twenty pieces, with duets and the afternoon to learn the part of Fricka quartets, over thirty selections with orchesin "Das Rheingold" and sang it that night tra, about fifteen oratorios, ten appearances for the first time . . . Not one artist in a in five operas in concert form, and twenty thousand would have been able to perform five performances of nine operas actually

From poor teacher to famous singer: A sensitive ear: Adelina Patti had an Galli-Curci in her girlhood tramped the extremely sensitive ear. When she was at streets of Milan to earn her way by giving Windsor Castle by command of Queen Vic- piano lessons. She taught herself to sing toria, dinner was served in her room on secured a début by her own efforts and silver plates. But the noise of the scratching of knife and fork on these plates so In later years the receipts of one concert annoyed the diva that she could not eat, have reached eighteen thousand dollars, and went down, famished, to sing before and in the first six months after her American début nearly five hundred thousand David Bispham, in one year, made more dollars worth of her records were sold.

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Some Chings Musicians Should Know

About Pitch

By F. L. DONELSON

DITCH IS one of the three character- present this note at the correct pitch has and quality. The word pitch, in a general varied considerably in different countries sense, refers to the position on the staff of and at different times. Since the beginscales, releas to the position of the star of and at different times. Since the beginout the piano is "higher" in pitch than the ontot on its left and "lower" than the oneon its right. Differences in pitch more beginning the seventeenth century the rise
on its right. Differences in pitch more beginning the pitch commonly given to this note on its right. Differences in pitch more beginning to the pitch commonly given to this note on its right. Differences in pitch more beginning of the seventeenth commonly given to this note on its right. Difference is not one of the pitch commonly given to this note on its right. One of the pitch commonly given to this note of the pitch commonly given to this note of the pitch commonly given to the pitch commonly given to this note of the pitch commonly given to dent; as, for example, a vocalist singing rise in pitch. An "A" tuning fork used a little "too flat," or an instrument being by Handel in 1751 had a vibration-number a little "too sharp," expressions commonly of 422.5. Mozart's pitch was a little lower, used to signify variations in pitch below being 421.6. Coming to more recent times. or above some set standard.

What Determines Pitch

A The vibratory motion of the piano a vibration-number of 454. Since 1880, string, of the bars of the xylophone, of the and up to 1925, "International pitch," by column of air in the organ pipe, are some which "A" had a frequency of 435 (nearly of the familiar sources of musical sounds. a semitone lower than 454), was considered The pitch of a musical sound depends by many the correct standard of pitch. In upon one very simple condition, the rapid- 1925, however, the Music Industries Chamity with which the vibrations of the sound-ber of Commerce, acting on the recommening body succeed one another. The quicker dation of the National Association of big dost secession of the abrirations, the higher the pilothesis, the slower the pitch. All the utoration is the consecution of the solution of the National Association of the pilothesis of the pilothesis of the pilothesis of the pilothesis of the National Association of the National Association of the National Association of the pilothesis of the pilothesis of the pilothesis of the National Association of the National the vibration-number of the prime tone or

"Do" of the scale

"Do" of the scale

(Even before the general acceptance of the "Do" of the scale.

I the "A" of the treble staff, and at solete.

istics by which tones differ from one a vibration-number of 440. But the vibraanother, the other two being loudness tion-number assigned to this note "A" has for many years previously to 1880, a pitch known as "Concert pitch" was used ex-LL SOUNDS are caused by vibrations, tensively in this country. It gave to "A" 440 pitch, orchestras had been tuning to 440 for more than a decade.) Pitches THE TUNING note for orchestras is other than A-440 are now considered ob-



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Haw you ever noticed be air of conjections of the concert stage, creating a very definite interest in them before they have a consider that a great deal of the concert stage, creating a very definite interest in them before they have a considered the concert stage, creating a very definite interest in them before they have a considered the considered that the consideration of the concert stage, creating a very except the consideration of the cons

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Questions and Answers

M. VII. Play the plann and practice every during the second to be had for my finger naits. I already the second to be had for my finger naits. I already the second to be had for my finger naits but my fingers slip on the nit per plant for my fingers and so are usually broken and split. My might not consider the first naive for the promised seasy? Or what can I do to imple counted seasy? Or what can I thank you.

to be improve them? I the them set pointed. Dataly not be a pointed to be a pointed and the pointed and the pointed pointed pointed points. If you fine, prove yourself of pointed points if you fine, prove the pointed point of pointed poin

H.A.L.: My figure is growing hearier (Fre-ben teaching ten years!) and I would be grate-led to you for a few simple excreises that sell help it keep a "young" look. Thank you in advance.

tien times.

Helen: I am very much interested in syphono sork and report that the housework I made to be a support of the supp

Olga V.: Can I do anything to smooth set find the control of the c

on a cotton pad.

G.G.K.: In teaching singing I have to be on my feet such of the doy, and on secretly constant to the doy, and on secretly constant to the doy, and the secretly record to the doy, and the secretly record to the doy, and the doy of the d

M.X.E. I play the pinns and process every tag, which seems to be boar portion every tag, which seems to be boar portion every tag, which seems to be boar portion and process every tag, which seems to be boar to be boar to be board of the point of the p

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On spring, evaluate of last year! was visitmapping, evaluate of last year! was visitmassed a hack-ground, even without a plan on inthe home, expressed not yearly and as a challenge. I invited her to our parsonage home at lasever-firity the next more at the stroke at the
sever-firity the next more at the stroke she
was there; and so she continued five days
are sheen, through best said, cot all the
stroke sheet and the stroke sheet
ever week. Through lest said cot hat with fine
determination and intense longing, she is sueceeding well. She and our own younger daughweeks: then another gift and her chum and
still others came to be taught until we shad
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in a control bone. A little girl with no manifal lace ground an inverse desire to bearn popular. She was bardy eight and, as a child seed of the continued of the continued in the control of the continued for the continued for the control of the c

to practice without supervision.

And what were the means used to attuin on all. Certainly bribery capolery and pure of the control of the co

AROUND THAT CORNER

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A Studio Piano Contest

(Continued from page 157)

energy. Once you know how you want to tired from waiting. play it from an interpretive standpoint all you will have to do when the time comes is to "let go" and play it. If you play it brilliantly all the time, your enthusiasm and interest will falter; whereas, if you play it slowly, practice the parts that trouble you many times, and play it at your best just once or twice a day, you will look forward to that as being a great self-indulgence. By not performing the composition brilliantly all the time you will

help to keep your playing fresh. In dressing for a contest wear appropri ate and comfortable clothes. Then forget 1. What are the three rules for preparation about them. If there are too many con-testants and they are playing several pieces 2. What "studies" are excellent for octave each, the judges will probably not let you play your selections all the way through. It is to your advantage, in any case, to 4. What is a test of memorization of the have the judges hear every one before listen unprejudiced; and it is easier also

it, for you will only be burning up your for you to play your best before you are

One of the requirements for entering a contest should be good sportsmanship. If, after all, you have worked hard and still haven't won, you will have improved your playing so that your chances for winning the next time are far greater. Psycholo-gists tell us that, if we want anything badly enough, we shall eventually get it—if we try hard enough and have enough con-

SELF-TEST OUESTIONS ON MR. WALLACE'S ARTICLE

- and trill exercises? 3. How may interpretation be improved?
- they are tired for then it will be easier to 5. How may the pedal be used to enhance the effect of repeated phrases?

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THE CHAPEL

work it may be impossible to adhere to this schedule, we have decided

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tion during the coming vacation why not

and cheerful character so appropriate for that

or end-of-the-teaching-season remembrances.

so well along in the pro-cess of publication that copies will be ready ere another month shows

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included in this volume.

in this collection are the most popular of all in this collection are the most popular of all Indian love songs: By the Waters of Minne-tonka, Rue (Pueblo Spring Song); Where the Blue Heron Nests; Love Song (From the Red Willow Pueblos); The Out Hoote on the Teepe Pole (Medicine Man Sculers, Program notes written by the composer also

articularly effective in their arrangements

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ing "Summery" titles and music of a light

the book is placed upon the market.

Organist

which copies of

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EXALTS LIPE

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers



Advance of Publication Offers-March 1034.

All of the Porthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When

BOOK OF PIANO DUETS FOR AGULT BEGINNERS ... 35 THE CHAPEL ORGANIST-PIPE ORGAN.. EASY QUARTETS FOR YOUNG VIOLINISTS -PIANO ACCOMPANIMENT INDIAN SONGS-MIXED VOICES-LIEURANCE 400 MUSICAL TRAVELOGUES-COOKE THE STRUCTURE OF MUSIC-GOETSCHIUS.......\$1.50 SUMMER-"AROUND THE YEAR" SERIES OF PIANO SOLO COLLECTIONS .. VOICES OF PRAISE-ANTHEM COLLECTION 200

I. DID. MY. LEVEL. BEST



fessor of psychology at Harvard, used to insist that the average man used only a small portion of his resources. A wholesale baker in Chicago wanted to find out how his competitors were operating. He sent out sixteen trained men, each with \$5.00, to visit a chain of bake shops. Each man was instructed to make an initial purchase and then buy any additional goods proffered up to \$5.00. The

your level best? William James, when he was pro-

DID YOU? Are you sure you did

amount was \$10.00. None of the sales clerks had made any worth while effort to proffer or suggest additional wares to invite sales.

Many music teachers as we have discovered are surrounded with opportunities but they hardly "turn a hand" to reach for them.

One of the great opportunities is to become acquainted with new pupilmaking educational material. Study the advertising sections of The ETUDE, study your catalogs and write for "On Sale" packages. It always pays.

THE COVER FOR THIS MONTH

The cover design on this mouth's issue of Londonderry Air, O Susananh, Boccherinis, The Every design on this mouth's issue of Londonderry Air, O Susananh, Boccherinis, The Every, is a painting entitled A class Minute in Ep, Ballet Music from Schubert's Note, by H. Kern, reproduced through the "Rosamunde," Romannee from the "Pearl courtesy of the Taher Prang Art Company. Fishers' by Bizet, Crammond's Pride of the The reproduction on our front cover is a Regiment, Jolly Darkies by Bechter, and rendition in oils done by Charles O. Gehauer Risher's The Clown. readition in oils done by Charles U, verhauer after this painting. Mr. Gebauer is a well known artist, maintaining his studio in Union and no technical problems of any kind. The City, N. J. The cover has a pleasant bit of arrangements utilize the possibilities of the ing the false note should have the henefit of old adage, "More to he pitied than cen-

sored."

It has not been so many years back since those in humble circumstances who had a special advance of publication cash price, 35 to afford teachers and had to struggle in ents, postpaid. low development to get to a point where any kind of acceptable rendition upon an instru-ment might be accomplished. Today with parents enlightened upon the great benefits esire to provide suitable instruction and it also is comparatively easy to locate a com-petent teacher with so many well trained structors of music as exist today. Then there is the help of public school music instruction and also the attractive materials that have been published for the benefit of furnishing a course of study that makes music study a thorough delight to the student.

Those desiring an enlargement of this pic-ture for framing may obtain copies, hand colored, in any given length, with the width in proportion. For instance, a 14 x 20 hand proportion. For instance, a 14 x 20 hand colored enlargement of this subject would be 88.50, or plain hlack and white or sepia finish, 84.50. These may be secured from the Taber Prang Art Company, Springfield, Mass.

BOOK OF PIANO DUETS FOR ADULT BEGINNERS

To compile a book of duets along the lines of our very successful Piano Pieces for Adult Beginners, the editors have selected and arranged many well-known old songs and un-hackneyed classics in a style particularly suited to those adult players who have no progressed far enough to perform more ad-

The contents include such popular favor-ites as Pll Take You Home Again, Kathleen

thuman interest and is rich in those qualities large hand for fullness of effect, the Primo which make "old timers" engaging in their part consisting chiefty of the melody in ocaquaintance. Perhaps the poor fellow strik- tayes between the two hands, and the taves between the two hands, and the Secondo part given to simple chord treat-

THE STRUCTURE OF Music



a work by a foremost
authority on the subject is indeed a privilege,
and judging by the number of advance
orders already placed, our patrons are quick
to sense the value of the hook. It will prove a most valuable reference book, and the fact that Dr. Goetschius has such an entertainthat Dr. Goetschus has sucn an entertaining and interesting style in presenting his subject gives the book a wider appeal than a purely technical work might have. This book, hy one who has been for many years, Head of the Department of Theory at the Institute of Musical Art in New York City.

is sure to establish itself as an authoritative treatise on a most vital phase of music study.

SELECTING EASTER SOLOS

Music is always accorded prominence in the joyous church services of Easter Sunday and so appropriate is music to the spirit this festival that organists, choirmasters or this festival that organists, chormasters and music committees usually plan well in advance the very finest programs possible. Many churches conduct at least three services on Easter Sunday and this naturally calls for use of all available musical talent.

In arranging well halanced programs it is practically a necessity to include solos, and probably duets, when capable singers are available. Fortunately, there is much excel-lent material from which the soloist may select, as many of our foremost composers of church music, inspired by the significance of the feast, have contributed some of their best music in solos with texts suitable for use on Easter programs.

Space does not permit giving here a de-tailed list, hut if those seeking solos and duets for Easter will write to THEODORE PRESSER Co., asking for the folder Easter Music they will obtain the desired informa-tion. A few music samples of popular Easter solos are shown in this folder. If the time is too short to permit your ordering from the is too short to permit your ordering from the folder ask for a few copies of solos or duets for examination. We will be glad to send a selection provided the return of unused copies is made before Easter. Be sure to mention the range of your voice in ordering Here are just a few that have proved suc-

cessful. Are you acquainted with them? SOLOS SOLOS
All Hail the Risen King (Two Keys) Hauley
Christ's Victory (Three Keys) Neidlinger
Glory to God (Three Keys) Rotoli
Hail, Glorious Morn (Two Keys) Violin Obbl. Geibel
Messiah Victorious (Two Keys) . Hammond

DUETS Christ Victorious (A. and T.)
Easter Morn (S. and A.)
He Lives Again (S. and T.)
Rejoice and Be Glad (T. and B.) School

And heaven had wanted one immortal song.

Extreme care has been taken with the arrangements to follow out a specific plan to have the four parts graded in order. The list violin, which is the most advanced part. utilizes the third position up to the octave harmonic. The 2nd violin, 3rd violin, and 4th violin are entirely within the first posi-tion, the 4th part being the easiest. All parts

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VIOLINISTS

As the name implies, this is a collection

of easy pieces for beginning violin groups.

Extreme care has been taken with the ar-

are carefully bowed and fingered.

The four violins will be complete in them selves, but an optional piano accompaniment is being prepared for those less experienced players who need the support of an arrange paniment. The piano part further makes possible the use of this music for one, two

possible the use of this music for one two, or three players with satisfactory results.

The set of four violin books may be ordered at the special advance of publication cash price of 75 cents; piano accompanyment 25 cents and said to the companyment of the control of the co paniment 25 cents, postpaid.

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By James Francis Cooke

The vast increase in interest in all travel literature in America, is one of the indica-tious of the constantly broadening aspect of the American people. There is probably no branch of writing which is quite so fas-cinating. When Marco Polo came back from the Orient in 1271, there was a greater revival of world interest than at any time since the writings of Herodotus. Columbus Magellan and particularly Captain James Cook, with their expeditions extended this interest. Writers are sometimes given cred for things which they do not deserve. For instance, Amerigo Vespucci, when he returned from his voyages in 1498, wrote extensive about his discoveries and through this or continent became America instead of Co

Modern travel literature is very extensive. but in the field of visits to musical shrines written with musical understanding and a the same time humor, popular interest and consideration of the great educational schie ments of the world, there is comparatively little. Therefore the Musical Travelogues by James Francis Cooke, have a practical value teachers and students seeking broader understanding of the great music of the world, cannot fail to recognize. The ad vance of publication price is \$1.50, postpaid

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The choir director desiring to acquaint himself with this new book may insure his receiving a first off-the-press copy by placing his order at the special advance of publica-tion cash price, 20 cents, postpaid. THE ETUDE



THE EVANGEL OF THE NEW WORLD ORATORIO FOR SOLI, CHORUS, AND ORGAN

OUTLINE BY DR. FORREST J. PRETTYMAN THE HYMNAL, AND BY ETHEL ARNOLD TILDEN Music By

VAN DENMAN THOMPSON

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in advance of publication, the most impor-unt of which will be given in Saltimore next October hy a chorus of one thousand voices, detected by Dr. John Finley Williamson. The Evangel of the New World deals with the founding and progress of American Methodism, in a symbolic and subjective manner. It is written in There Parts, with a Choral Episode inserted before the last copies of this hook are received by advance subscribers they immediately will he put to

The opening chorus is a song of the Ameriswept over the central and western plains in search of rich farm lands and gold. the self-seeking of these times there flows a the self-seeking of these three hows a song: "Sinners, turn, why will ye die?"
Then is heard the Voice of the Itinerant
Preacher: "The spirit of God is upon me." Out of the wilderness of sin comes the ques "What must we do to be saved?" the Voice answers, "God so loved the world." Penitence follows in the song: "Father, I stretch my hands to Thee." Then from all over the land comes the triumphant: "Arise,

over the land comes the triamphant: Arise, my soul, arise."

Part Two deals with the Christmas Conference at Lovely Lane Meeting House, Baltimore, in 1784. The Choral Episode, for unaccompanied mixed voices, is based upon five camp-meeting tunes and recalls a signififirst half of the nineteenth century-old songs of real musical value which deserve tinued use. As interest in early Americana seems to he growing, this Episode is become one of the most popular parts of the

this manner will bring them hack in the Fall ready and anxious to resume study. While this hook is in preparation copies Part Three presents the church at workeducation, missions, the healing of the sick in body and mind. The final chorus, "From all that dwell below the skies," is based on may he ordered at the special tion price, 30 cents, postpaid and copies will be delivered to advance subscribers in ample the familiar hymn-tune "Duke Street," which may be sung by the congregation.

The composer, Van Denman Thompson, who is organist of De Pauw University. Greencastle, Indiana, has scored this vital work in the modern idiom, yet vocally it contains few real difficulties for a competent chorus-choir. The solo voices required are prano, Contralto, Tenor, and There are numbers for charus of mixed voices semi-chorus, and men's voices.

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BURST OF SONG

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some ait comes from pease, register your a some side one of the special pease and the sp



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something stirring to the imagination, as well when young minds think upon the many various nationalities and the distant lands of their birth. Some young pianists have seen some of these various nationals who adopted America as their homes while others have only learned about them through their

of the extruse are ordivered throughout the summer to pupils who are not taking lessons during that period.

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For the beginning string quartet, nothing Here's a list of a few exceptionally fine could be better for program use than this areminms given in exchange for Erupe easy Menuetto from Haydn's Op. 1, No. 1. with the editing, which is complete with how ings and fingerings.

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higher positions, but the 2nd violin, viola, and cello parts are within a moderate range and are not difficult.

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ADVANCE OF PUBLICATION OFFER WITHDRAWN

There is but one work withdrawn this month from the special advance of publica-tion offers appearing in this Publisher's Monthly Letter, but it is a work of such importance that we realize the filling of orders portance that we realize the filling of orders for copies will tax the equipment of the de-partment handling this section of our pub-lishing business. School music supervisors and directors of young orchestra organizations porunt thugs and of not vantage time, would soon grove overwhelming. On the other hould, have ordered liberally of the various instrueven though one would like to do a certain amount of roaming about to discover unusual things missed by the perfunctory torus, internation of which have
insual things missed by the perfunctory torus, internation of which have
internationally the proposed of t

Orchestra Book. When the compiler first presented The Ensiest Orchestra Collection (with Band Parts) it was grounded by many authorities the best collection of material sissued for beginning orchestras. Thousands have used it and many of these have demanded something suitable to follow it. The Progression of the Pro something suitable to follow it. The regress-ing Orchestra Book is the compiler's answer to these requests and we ourselves, believe that he has even surpassed his work of the original. The arrangements are, of course, just a trifle

Each month we propose in the Publisher's Monthly Letter to give

which music buyers of today hold his compositions, is entitled to

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WORLD OF MUSIC

(Continued from bage 141)

THE ETUDE

DR. WILLIAM C. CARL bas been elected play by Cossa. president of the National Association of Or-ganists, to succeed Dr. Charles Heinroth who

CHESTRA has lately tried the experiment of opera production. "Tristan and Isolde" was presented with the stage of Severance the leading rôles, with Artur Rodzinzki con-

MME. CHARLES CAHIER, the eminent side of Bridgeport. MME. CHARLES CAHIER, the emment American contralto, has been appointed by the Austrian Government to be the leader of the master classes of singing in the former Imperial Academy of Music of Vienna. With this engagement goes the title of professor, a real distinction in teutonic lands.

THE NATIONAL BRASS BAND FES- tion of Albert Stoessel. TIVAL of Great Britain recently brought into TIVAL of Great Britan recently brought into competition twenty-three of these organiza-tions. First place was won by Foden's Motor Works Band, led by F. Mortimer, strangely enough, the last to play. It had achieved this honor last year and also in 1930.

PROF. ALBRECHT MENDELSSOHN- ducting. PROF. ALBRECHT MENDELSSOHN-BARTHOLDY, grandson of the immortal composer of "Elijab," is reported to have been dismissed from his position as head of the University of Hamburg, because of his Jew-sh nationality. Such a straining at gnats! Did not the parents of Felix become Protestants, rear him in that faith, and he himself marry a Christian?

FRANCO ALFANO is reported to be engaged on the score of a new opera founded on the Cyrano de Bergerac of Rostand. Our English based on this same book, which had its première on February 27, 1913, at the Metropolitan Opera House of New York. +3----

THE "PETER IBBETSON" of Deems Taylor made history wben, on December 26th, it opened the New York season of the Metropolitan Opera Company, the first time that an opera in our own language had achieved this distinction.

GRISHA GOLUBOFF, the ten-year-old violin prodigy of San Francisco, was some time ago requested to return immediately to its German owner the twenty-five thousand dollar violin which bad been loaned to him for concert use in America and Europe. Anti-Jewish feeling in Germany is given as the

A BABY CHORUS is supported at the Budapest Opera House. It is composed of forty carefully chosen children of the regular chorus; and these spend the whole day at the opera house, where they have their regular school lessons, are taught singing and dancing, and may appear as supernumeraries if needed for night performances.

MME. LUISA TETRAZZINI, who a quarter of a century ago charmed the world with one of the most spontaneously rich and Alliert ratal of London, when, it is sain, technique was as complet as ever". in with the Blennial of the National resistance with explaint and appears of the sain and appears of the sain and conditions of entrance will be announced were taken dead in tune."

THE £2,000 TROPHY, in the form of a PIETRO MASCAGNI has recently combeautifully designed gold loving cup, was won better the second time by the Brighouse and which he is said to have touched but lightly Restric Band, in the Industrial Band Compe-tion held in September, at Belle Vue, Yorkifton need in Septembers bands in the spire. England, with seventeen bands in the contest.

""" more human traits as expressed in his culti-contest." at the stage and athletics. The libretto, by Rossato, by Rossato, is based on a

THE CITY OF LOS ANGELES, through ganists, to succeed Dr. Chartes Heinford who the action of its Board of Supervisors, appropriated seventy-five hundred dollars toward financing the Hollywood Rowl summer THE CLEVELAND SYMPHONY OR- concerts, recognizing these as essential to the material as well as cultural interests of the community.

MRS. ELMER BEARDSLEY, celebrated Hall transformed by a Series of pleans and platforms to suit the occasion, and with the high coming from the sky dome. Blaa Alsen, as organist of the United Church (Congregalial Althouse and Rose Bampton sustained) of Bridgeport, Connecticut, Her first appointment as organist was at the age of twelve, when she began service in the Congregational Church of Huntington just out-

> THE WESTCHESTER FESTIVAL (New York), which has risen to a place of prominence among these events in America, is to become an annual instead of the biennial occasion of the past. Sandor Harmati is to take up the baton laid down by the resigna-

> A CIVIL WORKS ADMINISTRATION ORCHESTRA, composed of both union and non-union orchestral players, only the needy of which receive any compensation, is giving a series of five free concerts at Richmond, Virginia, with Miss Franklin Woodson con-

> "LE IUIF POLONAIS (The Polish Tew)" "LE JUIF POLICIARIS (Inc Poins) few)" by Camille Erlanger had a revival at the Opéra-Comique of Paris, on November twen-ty-second, after not having been heard there for some fifteen years. Time was when the name of Erlanger was one of great operatic promise. Perhaps a few revivals, as with the works of some now hailed as masters, will but discover a lode of gold in his scores. -3-----

> FRANCES PERALTA, a member of the Metropolitan Opera Company from 1921 to 1930, died on December 22nd, in New York. Before this engagement she had sung with the Boston Opera Company, the Chicago the Boston Opera Company, the Canago Opera Company and for three years with Scotti's company. She was a native of Man-chester, England, a daughter of J. H. E. Partington, the distinguished British painter, but came to America when very young. 1---

COMPETITIONS

THE EMIL HERTZKA MEMORIAL PRIZE of fifteen hundred Austrian schillings is again announced. The composition may be for small or medium sized orcbestra and must tor small or medium sized orchestra and must be not more than twenty minutes in length. Manuscripts must reach, not later than Feb-ruary 15th, 1934, the office of the secretary, Dr. Gustav Scheu, Openning 3, Vienna 1, Austria, from whom further information may he derived.

THE ANNUAL COMPETITION of the Society for the Publication of American Music will be open till November twentieth, for the submission of manuscripts. Only works in chamber music form, and by Ameri can composers, are eligible for consideration. Full particulars may be had from Marion Bauer, 40 West Seventy-seventh Street, New York City.

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The Music Makers

By Edith D. Turner

To Bach on His Birthday MARCH 21 By EUGENE WEBER

Oh, Bach is mighty, don't you think? He lures me to the very brink Of beauty, ecstasy and art. He sings his way into my heart And makes a simple, minor key Unfold his soul, direct to me.



IOHN SEBASTIAN BACH

Of course the untrained ear is deaf To subtle changes in the clef, And very few can really see The weaving of his melody But, as for me, his music holds The key to heaven, in its folds,

And yet there's something further still That makes us hold our breath, until The final note has reached its end, For Bach has something more to send He sends a message to us here, That makes us know there's naught to fear,

A message full of faith and hope, A message like a stethoscope That feels the heart-beat of our ways And warns us evil never pays, Oh, art is so entrancing to The one whose soul is pure and true.

The Shamrock Game By GLADYS M. STEIN

Cur out of green paper a number of shamrocks, and on each one write a question concerning music-for instance,



Place the shamrocks in a box and have each player draw one. Each player reads his question aloud and answers it. If he

can not answer correctly, he is "out," Continue drawing shamrocks until there are none left. The last player left in the

ONE night, the musicians of the house- of my art, and snapping staccatos and hold were conversing in friendly tones con-cerning their musical activities. The Sometimes I achieve very dramatic effects Water-tap spoke first. "I am a born singer," he said, "My of color and sound that science is so

ancestors were famous for their liquid worked up over. I frequently induce No Water-tap ever thinks of any other career. As natural vocalists, we qualify for solo work, but frequently sing duets by request with very pleasing effect. I music of the Fire is always an inspiration much pleasure. I can, with the right manipulation, run the scales and arpeggios, or trill. During the night I often invent little tunes which I try out the next day, and sometimes-'

Just then the Water-tap was abruptly turned off, and he subsided, gurgling arpeggios deep in his throat. Then the Clock in the dining room began chiming

"The Water-tap sings very well," said she. "I have often listened to him with enjoyment, for I have a very musical ear



myself. I exercise my voice every hour, from the Soil, the Rocks, the Birds and the Wind. So I am able to pass on the standing of rhythm." She ceased as the daily happenings of the world." chattering voice of the Alarm-clock on

the kitchen shelf began to shout. ques-"Who and I never get tired of hearing myself

musicians, having sung since the beginning of the world. Expression is the key-note and long.

voices, and the family tradition still lives. others to express themselves musically, too? Here the Tea-kettle began to sing in a often try out new tonal and rhythmic to me," she said contentedly, "and I am effects, and my experiments have given compelled to express myself in song. The

and give visable proof of the interrelation



Fire plays an excellent accompaniment, and every accomplished Kettle takes a fire on her concert tours. My voice is lyrical and, as I have a large repertoire, I am you to become your teacher's very best constantly in demand at social functions. pupil. Notice how often refreshments are served when I perform! This shows the esteem in which I am universally held,"

Then the Water-tap spoke again: "There is nothing equal to dramatic effect, as the Fire just remarked, and I often accomplish this by the simple expedient of beginning my song when no one expects it. What could be more dramatic than that? Besides, there is a great value in having Besides, there is a great value in maying something to say, and I learn new tales every day from the Water who hears them like a clock, you need winding up. Not like a clock, you need winding up. Not like a clock in the suggestion.

The mention of the birds made the ek kitchen shelf began to shout.
"I know all about rhythm, too," he Sing very well," he said, "but only at the will of Man, your master. My music is not under the command of anybody. Your wrote the Happy Farmer?" "How many scale signatures are there?" and so forth. day, I get a chance for real singing, which day, I get a chance for real singing, withen softow. Dut in the the Opint surges, and gives me great pleasure and usually succeeds in waking every one in the house." must. And I listen to your different voices "Listen to him talk," whispered a Match and I put them in my own songs, and my that had just been struck. "He thinks songs pass Heavenward, and the Angels

hear them.' Then the Fire leaped up, his vibrant Silence fell for a moment, as the house tones rolling forth. "I am the oldest of hold musicians were lost in thought. Then

Musical Mother Goose By HILDA LEWIS

Pussy cat, pussy cat Where have you been? To music recital With Roger and Jean.

Pussy cat, pussy cat, How did they play? "With splendid expression." I heard teacher say.



Does your teacher find you a thoroughly satisfactory pupil? Of course that does not mean talented, because talent is a gift; all that anyone who possesses that gift has to do is to develop it to the best of his ability. But all pupils can be thoroughly satis-

factory, talented or not, by ALWAYS do. ing just exactly what their teacher says, as well as possible; ALWAYS practicing their full amount; ALWAYS concentrating on the work; ALWAYS bringing the assignment book to the lessons; ALWAYS keeping the music where it belongs so that it does not get lost; ALWAYS doing the written work and not forgetting about it; ALWAYS having a few pieces ready to play unexpectedly; ALWAYS remembering the corrections the teacher makes and not bringing back the same mistake at the next lesson; ALWAYS having clean hands and nails at lessons

If you are not a thoroughly satisfactory pupil it is entirely your own fault, for every one of these points can be accomplished by the average pupil, talented or not. And taking pains with these little points will often make up for whatever may be lacking in genuine talent and help

Run Down By OLGA C. MOORE

Do you enjoy your practice? Does your music ever sound a bit dull and monotonous? And do you sometimes wish you did

with a key, of course, but by suggestion, to bring your springs up to tension again so that you and your music will have new

(Continued on next page)



JUNIOR ETUDE—(Continued)

instruments."

Miss Enslin.

Run Down

(Continued)

CONTRAST into your playing. Contrast is a very important word in music study, It means a chance to do many different things that improve your playing enor-

THE ETUDE

Play the following examples on your piano and observe the effect of using CONTRAST, instead of playing monotonously, with all the notes alike in tone quality. And study your own pieces for Ex, 3. The melody is in the left hand, but more examples of contrast,



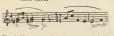
Ex. 1. Play the echo very SOFTLY, by using the soft pedal as well as by using a light finger touch. You are then using CONTRAST with re-



Find out if you are putting enough Ex. 2. The melody is in the bass. For CONTRAST into your playing. Contrast CONTRAST the right hand must play the accompaniment very SOFTLY. You are then using CONTRAST between the hands.



so is the accompaniment. Play the thumb notes very SOFTLY You are then using CONTRAST between different fingers in the same hand.



Ex. 4. Here are shaded steps and halfsteps, sometimes called melting tones. They are so effective when played artistically. Play the last note of each phrase very SOFTLY. You are then using CONTRAST between melody accents and their resolutions on the "home" tone.

LETTER BOX

We have organized a "Music Apprecia-tion Club" and meet once a week. Each member plays a classical piece and dis-morning. We have been studying about

cusses the composer. The purpose of our composers and operas. We also study the-

club is to gain a better understanding and ory of music. Our club pin is a small gold

appreciation of music. I am sending you a violin with bow. Our teacher gives us picture of our club and hope you can gold stars for the best lesson. We are

most quickly.

DEAR JUNIOR ETUDE:

bers of the chorus.

DEAR JUNIOR ETUDE:

Junior Étude contests.

print it

I have obtained pieces of cardboard and drew on them some of the pictures from three years from my mother who teaches

neighborhood who can play. From your friend, MARCUS WILBAN (Age 11),

From your friend.

I am sixteen years old and have studied

the piano and organ for several years. I

am planning to take a master's degree in

organ and become a Doctor of Music. I

From your friend,

WILSON B. ORTIESEN (Age 16),

Franklin Grove, Illinois.

PERMELIA I. SNIDER,

California.

I have been taking piano lessons for the Junior Etude and hung them in my music back in the mountains. I live in the room to remind me to do my daily practic- mountains. We have organized a music ing. I would like to get up a music club, but in the winter we can not meet, Russians, Poles and Tartars. These ear- is trilled across the corner. And now I but there are not enough children in this as the roads are so bad. We meet at my liter ones had glass or other kinds of bars an afraid we shall have to stop," she said, a ranged on beds of straw.

From your friend, MARY HILL WHITCOMB (Age 11),

also having a contest and our teacher is

giving a prize to the one who practices

the most, and to the one who progresses

N. B. This is the first Junior Club member who has written from a club of

violinists. Who else belongs to a Violin

From your friend,

FAIRY GRACE PATTERSON (Age 13), North Carolina.

From your friend, Mamie Wilson (Age 10),

"There was one in last week's concert,"

with other instruments."

The P.T.A. Gift

By GLADYS M. STEIN

As MISS ENSLIN'S class assembled one are polished steel pipes, played with a morning she announced, "The P. T. A. wooden mallet."

has purchased a fine radio for this class: "But don't they have other drums in the has purchased a fine radio for this class;

and now we can hear next week's pro- big orchestras?" asked Albert. gram which is to be devoted to percussion "Of course; but we have been speaking

astruments."

A general chorus of approval met the monouncement.

so far only of the percussion instruments with definite pitch," explained Miss Enslin. "The others do not have this quality, such "Some of the percussion instruments are as the long drum or bass drum. These too large for me to carry, but I from the long drum or bass drum. These too large for me to carry, but I from the large for me to be cause today," she told its name from the snares or strings them. "And I brought it would make the a rattling kind of too."

program more interesting if we knew something about these instruments in adas Harley asked, "what are these made

"Let's start with this one," said Jack,
"Eighty per cent copper, and twenty per holding up the picture of the kettle drums.
"Their real name is Timpani," explained made of hammered bronze. It is used mostly for climaxes. And now, let us look "What are they made of?" asked Harley, at the tambourine. This was introduced the mechanic of the class.

"The bowl shaped part is of copper and of oriental origin, dating back two thousand the heads of skin. The drum sticks are sand years or more. The word tambourine' means 'little drum,' and these whale bone with tips of sponge, felt, or wood, the different weights being for dif- instruments are used in the folk-dances of

ferent effects. There are always two or Italy and Spain."
more in a symphony orchestra, one being "They have cas "They have castanets in Spain, too, don't tuned to the key-note and the other to the they?" asked Mildred, remembering a fifth of the scale. These drums, you know, dance she had taken part in once in the have definite pitch."

"I love to watch the kettle-drum player," "They do, indeed, and their name is supposed to have come from the word, "The glockenspiel consists of twenty-'castagna,' a large chestnut which they seven or thirty-seven small steel bars, set in a wooden frame. The tone is bright "Aud here is a triangle, isn't it?" asked

and clear, but it does not blend very well Robert.

ith other instruments."

"Yes, and it is very important," said
"The xylophone with rosewood bars is Miss Enslin. "The triangle is frequently of the same type," continued Miss Enslin.
"These were played in ancient times by the "These were played in ancient times by the struck in single strokes, and sometimes it "Another instrument with steel bars, but shall enjoy Friday's program better, now

played by a key-board, is the celesta. It that we have some idea of the percussion looks something like a small reed organ." (N. B. The string instruments were

said Jean.
"Now the last in the definite pitch group is the chimes," said Miss Enslin. "These the Transa in February, 1934.)

PERCUSSION INSTRUMENTS



LETTER BOX LIST

When I was getting over the "flu" I could not go out for several days. So I interesting letters about themselves or their music work or their clubs; but, unforgot out all our old music and played all I tunately, space does not permit printing Last Christmas our Junior Glee Club

these. Theresa Friday, Terence Hendley, Ruth Pinnock, Verna J. Wyss, Murray Dranoff, Anna Kobyrn, Elizaheth McConnell, Janet Au, Patricia Brann, Midared Beanett, Margaret Friday, Helen Kellaway, Verda Bartiett, Richard Rancourt, Josephine Eshelian, Frances June Stefan, Maxine Murphy, Betty Ann Ruswould like to correspond with organ Last Christmas our Junior Gee Club students, as I am too old to enter the gave a pageant, and I was one of the mem-

Many of the following have written very sell, Joe Marlies, J. L. Kenarie, Bustare interesting letters about themselves or their music work or their cluds; but unforstmated, which was to be a superior of the state of the state

RECORDS AND RADIO

(Continued from page 152)

JUNIOR ETUDE CONTEST

and best original stories or essays and for June. answers to puzzles

over one hundred and fifty words. Any boy or girl under the age of fifteen years

All contributions must bear name, age and address of sender, written plainly, and any one copy your work for you. must be received at the Junior Etude Competitors who do not comply with Office, 1712 Chestnut Street, Philadelphia, ALL of the above conditions will not be Pennsylvania, before the fifteenth of considered

The Junior ETUDE will award three March. Names of prize winners and their pretty prizes each month for the neatest contributions will be published in the issue

Do not use typewriters and do not have

My Most Interesting Musical My Most Interesting Musical Experience Experience (PRIZE WINNER) (PRIZE WINNER)

Before moving away to another town, a neighbor of ours, whose daughter had orchestra, and last spring we competed been a music teacher, gave me a large col- against a number of other high schools in lection of sheet music, ETUDE magazines our State. and interesting books.

sheets that were torn was a most delightful and interesting experience. Many of my most happy hours now are spent trying over world over, and mastering those pieces that a few months ago were too difficult

this music really reveals new grounds to explore and greater difficulties to master. These experiences are not merely an incident or two that will fade in my memory. but will live on through many delightful hours in the years to come. MARJORIE HOOK (Age 13),

My Most Interesting Musical Experience (PRIZE WINNER)

In order to know my most interesting musical experience, you must have an imaginary picture of the following: three girls, seemingly excited about something hurrying into a concert hall, before which was placed a large sign proclaiming that the great boy pianist was to play there

Yes, there was to be a concert, and these three girls were to be present among the audience. I was one of the three, and, as had never seen the boy artist nor heard him play, I had been joyfully looking forward to the privilege.

After the program, at which I was thoroughly enthralled, he retreated to the cor- down, will give the name of a great muridor to autograph the programs of his sician. Answers must give words as well admiring audience,

Now, when I look through my scrap-book, I pause at this program, and think of this concert as my most interesting

MARY EARDLEY (Age 12), Michigan.

HONORABLE MENTION FOR DECEMBER

Essays: ESSATS:

Rosulle Walton, Mary E. Garrett, Mary
Meiton, Middred Manphan, Julia Elizabeth
Guntic, Fras Atheldé, Gilve, Derry, Helon
Guntic, Fras Atheldé, Gilve, Derry, Helon
Eleanor Slegs, Eloise Newman, Elizabeth
Eleanor Slegs, Eloise Newman, Elizabeth
Eleanor Slegs, Holes Newman, Elizabeth
Eleanor, Christian Malaughin, Mary Alter
Stecht, Therma Manuer, Mary Ernabeth
eric Rippert, Cleaste Robinson, Ruly MuLaurence Pranklin, Alio Micci, Frances Birditt, Louise Hooks.

Put your name and age on upper left Subject for story or essay this month: corner of paper, and your address on upper "Myself and My Music." Must contain not right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Competitors who do not comply with

I play a flute in our Junior High School

Just about five minutes before our num-The hours I spent going through this ber was called, the mouth-piece of my flute music, sorting it out, and mending many broke. What could I do! I knew a good many things could be fixed temporarily with elastic; so I hurried to find some and fastened the mouth-piece, I was relieved this music, some of which is known the to find that the flute stayed in time and worked all right.

We played the Gavotte by Martine, and These, I am sure, are my most inter-esting musical experiences. I call them suspense until he judge's decision, which experiences as each hour I spend playing was in our favor.

BETTY STEVENS (Age 13), New Jersey.

Puzzle Corner Answers to December Puzzle

Ole Altos Sextet Triplet Trumpets Serenader Repertoire.

PRIZE WINNERS FOR DECEMBER PUZZLES-Alfio Micci (Age 15), Illinois

Murray Dranoff (Age 13), Connecticut Theodore Saccoccia (Age 13), Rhode

Puzzle

By Anna Overby (Age 13) The first letter of each word, reading

- . A wind instrument
- A wind instrument with finger board.
- A percussion instrument. A wind instrument.
- A Russian composer-pianist. Our favorite music magazine.
- A German composer. 8. Another composer.
- A great violinist
- 10. The native land of Scarlatti.

HONORABLE MENTION FOR DECEMBER PUZZLES:

Etbel Wriston, Betty West, Lillian Hyatt, Ann Rogers Warson, Verna J. Wyss, Julia Elizabetb Comte, Mary Waish, Dorothy Gor-don, Norma Maple, Carter Fowlkes, Betty Mae Frisery, Arlene E. Young, Jean Galby, Lucille Stokes, Lennie Mar Frisery, Dorothy Mae Cook.

Bach Unaccompanied

SZIGETI, via Columbia discs 68152-68153D, invites us to listen to unaccompanied Bach, this time in the "Sonata in A minor." This splendid violinist does more than most to engage our attention in

Chamber music enthusiasts will surely welcome Victor's releases of Brahms'
"String Quartet in B flat, Opus 67" (album M183), and Beethoven's "String Quartet" in the same key, Opus 130 (album M157); for both are excellently played by the Budapest String Quartet, one of the finest organizations of its kind now appearing before the recording "mike."

Five Units in One

ONE OF the most interesting aspects of Beethoven's "Quartet B flat" is the fact that any of its initial five movements may be regarded "as a work in itself without detriment to the effect." As tain the latter's feelings toward Walther Paul Bekker states, they "form a suite, almost a pot-pourri, of movements without any close psychological interconnection." tentional on Beethoven's part, since he did singer," for, to our way of thinking, no not wish to have an "imaginary center of other music-drama of his would prove

it prepares for the finale," the celebrated "Great Fugue," published separately as Opus 133, but originally intended as the last movement of this quartet.

The reasons for Beethoven's substitution of the lighter and gayer Allegro, published these works (he previously recorded the as the last movement of Opus 130, are "Sonata in G minor") since he creates a varied. It is said that the work, as origsurprising eloquence of tone under difficult inally published with the "Great Fugue." conditions. However, we do not believe proved too long and too exacting; hence conditions. However, we do not believe that Szigeti or anyone else can make this music agreeable to the many rather than to create a more cheerful ending. In severing the "Great Fugue," which has been ing the "Great Fugue," which has been aptly termed the "heart of the whole work" Beethoven, however, left his "Quartet in B flat" without its intended "bond of spiritual union"; hence the work as published seems more of a suite than a unified quartet. The realization of this, we are given to under-stand, on the part of the Budapest players. the reason for the omission of the netlished finale in this recording. It appears that the Budapest organization is unsympathetic to the gayer finale, and that they prefer to play the "Great Fugue," after the Cavatina, instead.

That clever scene between Eva and Sachs in the second act of "Die Meister-singer," in which the former tries to asceris excellently rendered by Ljungberg and Schorr on Victor disc 7680. One of the incongruities of the recording companies is This unusual formation, he believes, was in- their neglect of Wagner's "Die Meistergravity" prior to the finale; hence each movement "is merely episodic inasmuch as than would this one.

MUSICAL BOOKS REVIEWED

Music—Its Secret Influence Throughout the Ages By CYRIL SCOTT

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The Liturgical Year (Orgelbüchlein by Johann Sebastian Bach) Edited by ALBERT RIBMENSCHNEIDER

Edited by ALIBRET RIMBENSCHNEIDER
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This edition on organ chorals is a comprehent
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an elaborate preface, the chorals are indexed
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are diversely on the church year.

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Memors of Mischa Elman's Father

By SAUL ELMAN

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the city's most singers and mu-clians.

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The choral ensemble, the A Cappella Choir, and the boy marvelow single granitation, occupied elevated positions before the left and the clery choir to the right control of the choral ensemble control of the choral ensemble choral ensemble

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